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The HIGH SCHOOL

A National Publication
Devoted to Dramatics in
the Secondary Schools

VOL. XIV, No. 7

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THESPIAN



APRIL, 1943



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Additional Schools Enlisted as Contributors

TO THE

HIGH SCHOOL THEATRE FOR VICTORY PROGRAM



Number of schools previously announced as contributors to the Theatre for Victory Program..... 28

★Troupe No. 455, Benton Harbor, Mich., Senior High School. Margaret L. Meyn, sponsor. *Produced original Variety Show to promote sale of War Stamps and Bonds.*

★Troupe No. 540, New England, N. Dak., Public High School. G. W. Thompson, sponsor. *Presented patriotic one-act plays as contribution to war effort; contributed to Stage Door Canteen Fund.*

★The Pretenders and Thespian Troupe 364, Jamestown, N. Y., High School. Myrtle L. Paetznick, sponsor. *Presented patriotic productions, "Land of the Free" and "The American Way."*

★Thespian Troupe 327, Miami, Fla., Senior High School. Rochelle I. Williams, sponsor. *Established "Entertainment Bureau" for Patriotic programs.*

★Thespian Troupe 432, Dobyns-Bennett High School, Kingsport, Tenn. Nancy C. Wylie, sponsor. *Presented patriotic play, "Left Jab"; contributed to Stage Door Canteen Fund.*

★Dramatics Club (Thespian Troupe 199), Williams, Ariz., High School. Aileen Klass, sponsor. *Staged program of patriotic one-act plays.*

★Sault Speech Club (Troupe No. 141), Senior High School, Sault Ste. Marie, Mich. Agnes Solusberg, Sponsor. *Presented two performances of Armistice Day Pageant; sponsored a "Jeep" drive program; provided Victory Speakers.*

★Thespian Troupe 264, Central High School, Parkersburg, W. Va. Edith E. Humphrey, sponsor. *Presented program of one-act plays with net proceeds given to Stage Door Canteen Fund.*

★Thespian Troupe 401, Berea, Ky., Academy. Earl W. Blank, sponsor. *Active in various phases of war effort in the school.*

★Thespian Troupe 21, Ben Davis High School, Indianapolis, Ind. Elsie B. Ball, sponsor. *Staged major production with net proceeds given to U. S. O. and Stage Door Canteen Fund.*

★Thespian Troupe 74, Middletown, N. Y., High School. Miles S. McLain, sponsor. *Staged three-act play with proceeds donated to Stage Door Canteen Fund.*

★Magnolia Masquers (Troupe No. 514), Magnolia, Ark., High School. Janet Allen, sponsor. *Produced a three-act patriotic play.*

★Thespian Club, Pleasantville, N. Y., High School. Eleanor F. Cleland, sponsor. *Staged "You Can't Take It With You" as benefit of School War Bond Fund.*

★Troupe No. 65, Rocky River, Ohio, High School. Edith A. White, sponsor. *Stage patriotic pageant, "United We Stand"; contributed to Stage Door Canteen Fund.*

★Troupe No. 114, A. B. Davis High School, Mt. Vernon, N. Y. Laura MacDonald, sponsor. *All Troupe members enlisted for service in the Victory Corps.*

Wartime Council Established

A WARTIME council for the purpose of mobilizing the resources and services of the non-profit theatre behind the war effort was established at conferences held in Washington and New York on March 10, 11, 12, with representatives of various non-professional theatre groups and government agencies present.

The council has as one of its functions the coordination of all contributions made by the various non-profit theatre groups to the war effort. At present the membership of the council consists of one representative from each of the following organizations: American Educational Theatre Association, The National Theatre Conference, The National Thespian Dramatic Honor Society For High Schools, The American Communal Theatre Association, and The National Catholic Theatre Conference. The Jewish, Protestant, and Negro theatre will also be represented. A permanent organization of the council and a wartime program will be announced soon after April 1. (We shall carry a complete account of the work of this council in our next issue.)

★Troupe No. 171, Grafton, W. Va., High School. Ruth Batten, sponsor. *Staged major production with part of proceeds donated to Stage Door Canteen Fund.*

★Troupe No. 420, Willis High School, Delaware, Ohio. Josephine Wible, sponsor. *Staged program of one-act plays, with net proceeds given to Stage Door Canteen Fund.*

★Blue and Gold Maskers (Thespian Troupe 42), Eldorado, Ark., High School. Mrs. Newkie Bickerstaff, sponsor. *Staged five patriotic plays; contributed to the Stage Door Canteen Fund.*

★Shawangunk Little Theatre, Ellenville, N. Y., High School. Mary E. Brodbeck, sponsor. *Gave radio production of wartime play, "Time Is Short"; contributed to Stage Door Canteen Fund.*

★Dramatic Club (Troupe No. 189), Magnolia High School, Matewan, W. Va. Mrs. Kathryn M. Talbert, sponsor. *Contribution to the Stage Door Canteen Fund.*

★Thespian Troupe 342, Dover, Ohio, High School. Bessie C. Mackintosh, sponsor. *Staged "Clarence" with net proceeds given to local Canteen.*

★Thespian Troupe 493, Kiser High School, Dayton, Ohio. Robert W. Ensley, sponsor. *Staged program of three one-act plays with all net proceeds given to Stage Door Canteen Fund.*

★Fort Hill Players (Thespian Troupe 230), Fort Hill High School, Cumberland, Md. Gerardine Pritchard, sponsor. *Produced patriotic pageant, "If He Could Speak"; benefit performance of "War and Miss America."*

★The Masquers Club (Troupe No. 41), Glen Cove, N. Y., High School, Rosemary Cahill, sponsor. *Produced patriotic play; contributed to Stage Door Canteen.*

(Additional schools enrolled in the High School Theatre For Victory Program will be listed in our May issue.)

How to Enroll as a Contributor to the

HIGH SCHOOL THEATRE FOR VICTORY PROGRAM

Purpose: The High School Theatre For Victory Program has as its aim the mobilization of the resources and services of high school theatres everywhere in behalf of the war effort.

Participation: Participation in the High School Theatre For Victory Program is open to all high school theatre groups (dramatics clubs, classes, play production groups, etc.) which have sponsored at least *one major project* directly benefiting the war effort since Pearl Harbor Day (December 7, 1941). Enlistment as active contributors to the Program is purely on a *voluntary and patriotic basis*. There are no dues, fees or assessments.

Pledge: Upon enlisting as a contributor to the Program, a *dramatics group* is pledged to make its maximum contributions to the war effort, consistent with the best interests of the school and community.

Suggested Activities: A *dramatics group* may qualify as a contributor to the Program by sponsoring one or more of the following activities:

1. Stage a patriotic full-length play or evening of one-act plays.
2. Stage a patriotic pageant or a special program.
3. Produce one or more radio programs devoted to some phase of the war effort.
4. Sponsor a program for the men in service.
5. Contribute to some approved war relief cause such as the Stage Door Canteen Fund or U. S. O.
6. Provide speakers and leaders for the school's Victory Corps.
7. Participate in some community war-time project such as bond selling campaigns, Red Cross work, crop harvesting, etc.
8. Contribute to the pre-induction training of the boys about to enter military service.

Record: Each group enlisting as a contributor to the Program is urged to maintain a record of all major contributions to the war effort made since December 7, 1941. This record should be displayed in some conspicuous place in the school building. (An attractive "Record Certificate" for this purpose may be purchased from The National Thespian Society, College Hill Station, Cincinnati, Ohio, for the price of \$1.00.)

How to Enlist: Just write a card or letter to the National Thespian Society, College Hill Station, Cincinnati, Ohio, stating that your *dramatics group* wishes to enroll as a contributor to the Program. Mention at least one major contribution your group has made to the war effort since Pearl Harbor Day.

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NATHAN HALE, PATRIOT—Cast of 16 males, 10 females. Two settings. Three acts. Royalty, \$25. Books, 75c.

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THE HIGH SCHOOL THESPIAN



Scene from the three-act comedy, *Heaven Can Wait*, as staged at the Webster Groves (Mo.) High School (Thespian Troupe No. 191). Directed by Shirley L. Pratt.

My Method of Directing Amateurs

by KATHARINE ANNE OMMANNEY*

Director of Dramatics, North High School, Denver, Colorado

Freedom of Action

WE DRAMATIC coaches in high school are fortunate in the freedom permitted us in putting on plays, for we get valuable theatrical experience while developing our youthful casts spiritually and physically. The close companionship which grows during long hours of intense activity keeps us young and stores up happy memories which we share with increasing troupes of congenial friends. I find my greatest satisfaction lies in inspiring the creative powers of my students to evolve an artistic production from nothing except the desire; for that reason I work through them as individuals and committees, encouraging them to choose the play and cast and produce it themselves. I am most democratic in delegating all possible duties but I fear I am equally autocratic in seeing that they are carried out promptly and effectively.

Of course this is the most difficult method of working with amateurs, but the growth of the boys and girls in their sense of responsibility and spiritual grasp of the meaning of lines and situations and their absorption in their roles does pay for all the stress and strain. The building up of morale centering about the success of the production as a whole, and not individual exploitation, should be one of our chief aims which is simplified with the

passing of the years in the same position. Standards of good sportsmanship, dependability, and promptness can be established together with a sincere interest in detail and enthusiasm for perfection which, though never attained, can eliminate sloppiness in acting and staging. We teacher-directors have the added advantage of having classes in which the training in stage techniques can be given for both actors and backstage workers and in which an appreciation for the best type of drama is encouraged because of an understanding of themes and characters without which no play can be given a sympathetic interpretation.

Some three months before a production date, committees are appointed by the president of the group putting on the play; sometimes one play committee assumes the responsibility for the entire production, including the choice and casting, but I prefer having play reading, casting, staging, business management and production committees.

Selecting the Play

THE selection of the play is, of course, the biggest problem which never becomes simplified with the passing of the years! I always have in mind a few possibilities I should like to do, but I never suggest them until the members of the committee have read many complete scripts, the Burns Mantle, and other cuttings and the various catalogs. If they do

not find something they are crazy about of which I can approve, I make my suggestions, trying not to dictate any one selection, and at long last we find one we all want and the first and hardest hurdle is surmounted! The books are then ordered and the royalty arranged and we are ready for casting.

Try-outs

Usually I put all the books in the library to be checked out by those interested in trying out and they make their own selections which they may read or memorize and dramatize if they prefer. If the play is a mystery, whose conclusion we wish kept a secret, we type a few selections which everyone must use but which cover all the characters. Everyone understands that the committee members may also try-out and we begin the elimination readings in my classroom. When three or four possibilities have been selected for each role, we hold the final ones in the large auditorium where voice, projection or personality, physical suitability to the part and other members of the cast, and a general perspective of the group as a whole can be judged. It sometimes takes two weeks to settle on a tentative cast and understudies for the leads. The appointment of the assistant director, prompter (a most important person in my productions), stage manager, costume and prop chairmen, etc., follows from a list of volunteers and the second hurdle is passed, after due explanation of the demands to be made in regard to time and effort has been made. I explain that the joy of play production lies in the artistic satisfaction of putting on a fine performance as a whole, not in exploiting any one person or phase, and that our good times will center

* Miss Ommanney is the author of the popular dramatics textbook, *The Stage and the School*, published by Harpers, 49 E. 33rd St., New York, N. Y.

upon a daily growth in achievement and not upon wise-cracking and fooling about. I make clear that the cast is only tentative for about two weeks, until suitability of the individuals and group is determined and I urge the attendance of the understudies at all rehearsals. I stress the importance of the reading rehearsal and discuss the time schedule which always includes two Saturday rehearsals, one evening dress rehearsal, and almost continuous daily ones of between two and three hours for which I arrange groups convenient to the largest number involved.

Rehearsal

The first reading rehearsal is perhaps the most important of all; the members of the cast read their parts and I make suggestions regarding diction, pointing of lines, and changes in tempo, if I feel a serious error has been made. We discuss the theme and play as a whole, stressing the moods of various scenes and general relationship between the characters, and I bring out the valuable service to be rendered by the backstage and publicity people in order to prevent the actors from feeling their job is the only one that matters. It is in this one rehearsal that the morale can be built up and fundamental ideals established.

The business rehearsal of the first act follows the next day. I work out the ground plan very carefully and the general action, but I allow the spontaneous reactions and evolving stage pictures during the first weeks to determine the ultimate stage directions. When the first act is pretty well set and while the lines are being memorized we have the business rehearsals of the following ones in order that the play as a whole may develop with the climax built up and the contrasting moods and tempos pointed. I make clear what I am doing to emphasize important characters and focus the center of interest so that I may have an intelligent cooperation in getting the effects which will point the meaning at every moment. I then arrange for the rehearsing of all the scenes in which the same group of actors is involved so that we may have the intimate love scenes and intensely emotional ones worked out without the embarrassment of remarks from the sidelines. When all the scenes have been worked out to our satisfaction, we are ready to put the acts together.

From the time the lines are memorized I demand that workable props be on hand in order that their use may become subconscious; unusual parts of costumes are also worn, like trains, swords, shawls, hats and coats—the latter is a struggle, for the boys seem oblivious to their existence in adult life! Girls must also wear the right type of shoes—spiked, heelless slippers and adolescent wedges do not make for a graceful stage presence. After the books disappear, fidgeting, awkward gesturing, and all the other irritating idiosyncrasies

Government Calls Upon New England High School Dramatics Groups for Service on Wartime Project

UNCLE SAM does call upon high school dramatics groups for active service on the home front! That was fully demonstrated late in February when, through the School and College Services Division of the Office of War Information, more than two hundred high school groups in New England and northern New York were requested to assist the Government in its efforts to secure, from farmers who have woodlots, urgently-needed lumber for the war.

The request was transmitted through The National Thespian Dramatic Honor Society for High Schools, which is now cooperating with the Office of War Information in contacting dramatics groups in the secondary schools which are in a position to perform wartime duties. Each school was provided with a one-act script, entitled *Woodman, Chop That Tree*, prepared by the War Production Board. With the script went the request that each dramatics group undertake, within the next sixty or eighty days, production of the play, with performances planned to reach farmers and others having woodlots.

Other high school dramatics groups in New England interested in this project, are requested to write the National Thespian Society, College Hill Station, Cincinnati, for further instructions and copies of the script mentioned above.

of the amateur must be eliminated, and the rapid picking up of cues, smooth movement and crosses, correct opening and closing of doors and all the other stage tricks inculcated.

It is during the third and fourth weeks of rehearsal that we really experience the joy of putting on a play. Because the lines are memorized and the action set, we can focus on the fine shading of lines, telling bits of action and subtle nuances of meaning. Costume and make-up plans materialize, the stage set becomes a reality, lights are practiced with and the play comes to life as a unit. Often these rehearsals become hours of intense emotional experience in which our creative energies are at their height and we forget food, sleep, dates, parties and everything but the play! It is during them that we feel the magnetic power of the theatre which has enthralled its devotees for centuries and none of us will ever be the same people again. No activity so absorbs all the spiritual and physical powers as does putting on a play, but none gives greater satisfaction when a truly fine production is achieved.

When the acts are put together, I try to refrain from interrupting them as I wander about the entire auditorium, testing the diction, checking the sightlines, watching the stage pictures and getting the impression of the action as a whole. After each act, I point out slow entrances, unintentional stealing of scenes, mistakes in movement, and roar about backstage noises, poor pointing of the center of interest and other serious faults—then I en-

thus over what I have liked best and try to encourage continued striving for perfection of detail and smooth, effective action.

About the fourth week, my ambition, especially in such difficult shows as *Death Takes a Holiday* and *The Admirable Crichton*, is to have many lighting and staging rehearsals in order that the work of the stage crew may be as perfected as the acting, but the exigencies of the use of a high school auditorium and my regular classwork usually prevent my even approximating my desires! However, I do try to enforce the motto "eventually, why not now" and force the backstage and costume and prop people to finish their jobs then and not wait till the last week.

Dress Rehearsal

Although I've always wanted two dress rehearsals I've never had them! On the Saturday before the production, we have the most complete possible staging and costume rehearsal. We work as many hours as we need to on each act, getting every sequence of action polished off. I urge them to eat between appearances so we won't break the continuity by stopping for lunch and we direct all our energies toward getting the play set! On Monday, we try to run straight through the whole action with full staging and costuming working for tempo and speedy shifting of scenes. On Tuesday, we have a rapid line rehearsal for everyone and I rehearse carefully the weakest bits of action and try to finish off the backstage problems. Wednesday is the final dress rehearsal which I insist shall be exactly like the Friday and Saturday performances, driving myself and everyone else far beyond our strength to have it so! Of course, there are always irritating delays like the taking of pictures and blowing out of fuses, but on the whole I am usually both surprised and pleased at the finish of the production and we relax on Thursday and Friday, pottering around dressing the stage and finishing off details.

Publicity

The teaser at an assembly on Thursday or Friday is my pet bugbear! It must not tell too much of the action but whet the appetite effectively; the actors must be appealing but not spoil their big scenes by a preliminary showing; the setting must not be seen but hinted at or glimpsed through the curtain; the costumes must inspire interest but not tell all the secrets of our effects! The wonderful publicity campaigns put on by my more efficient friends in other schools fill me with awe and envy and the knowledge that in some schools all the departments cooperate in putting on a big performance makes me feel, most ineffectual—my colleagues are always eager to help and marvelous to work with but with the exception of the ever-changing procession of young men serving as stage managers (usually totally without experience or interest in theatrical activity!) I

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hesitate to call upon them, so I battle doggedly on working through the students.

Performances

The performances usually go remarkably well, considering our poor equipment. I make-up the actors myself with the assistance of volunteers but I leave everything else to the assistant director, prompter and student stage manager. After many encouraging words and warnings against stealing scenes, talking on laughs, and picking up cues slowly, I check over costumes and stage set and go out front with a speedy guard who can dash backstage with instructions in an emergency. We have no flowers over the footlights; I never appear; and I try to avoid curtain calls, as often adolescents so splendidly give the illusion of adults that I hate to have them seen as themselves—if there is to be a curtain call, it is carefully rehearsed!

Our committees are supposed to leave the prop tables in order, the costumes hung and make-up stowed away. As our dressing rooms are classrooms I like to keep on at least speaking terms with my fellow teachers who occupy them in less dramatic moments!

After the Show

After the final performance I encourage all the parties and celebrations the young people want, and then on Monday the awful struggle of clearing the stage, returning costumes and props, totting up bills and ticket sales, begins and I always wonder why in the world I ever selected high school dramatics as a career! It is only after some alumni have dropped back to talk about the productions in which they had a share and I see the brightness in their eyes as they reminisce, that I know the effort is worth while. Especially in these days when our students will soon be thrust into uncongenial and dangerous activity we owe them all the happy memories we can give them! Perhaps the impact with the drama they have had with us may help them meet life's problems with greater fortitude and their understanding of humanity gained in play production of the right sort may inspire them to take an important role in the production of a new world order where the arts of peace, including that of the theatre, can flourish.

The Dramatic Unities

by RAYMOND H. BARNARD

Ball State Teachers College, Muncie, Indiana

THE so-called dramatic unities of time, place, and action were supposed to have been handed down to us by Aristotle, the eminent Greek philosopher. As a matter of fact, if one examines Aristotle's *Poetics*, he will find that Aristotle is not dictatorially giving us unchangeable rules for the drama; rather, he is merely seeking to record, through his keen observation, the practices of the Greek playwrights. From this observation, he draws certain inferences and conclusions; he organizes principles. But, probably, Aristotle would have been the last man on earth to have wanted these principles to harden and mummify into set forms, or to be regarded as inflexible "rules."

Place

What are the unities? Did the Greek playwrights observe them? *Place* was to be no greater distance than could be traveled in twenty-four hours, or, preferably within the walls of a single city. Notice that this would allow for changes of scene within the city; and, also, that one could travel a considerable distance in one day. This, then, is not such a severe unity as it might look at first glance. The Greeks did have true unity of time, though, largely because they had only a single setting, with messengers and a chorus to bring in news of what had taken place elsewhere.

Time

Time was to be within twenty-four hours, or, by extension, possibly thirty hours. The Greeks conformed to this rather well in most of their plays, although in several of the later Greek plays, particularly those of Euripides and Menander, one can find instances of the violation of this principle.

Action

Unity of action might possibly be called the most important of the unities. It was the only unity that Aristotle insisted upon. Comedy and tragedy were to be kept separate; there were to be no sub-plots. Corollary to this were other considerations: there should be no exaggeration; all violent actions were to take place off stage; the ugly and ridiculous were to be barred in tragedy. The characters were to be noble, demi-gods; the vocabulary lofty, and the tragedies were to be written in verse. The characters and situations should be universal in scope and plot should be subordinated to mental struggle.

French Writers

European drama of the Middle Ages came down from the Romans, who had

derived their dramatic conceptions from the Greeks. The Romans had made free adaptations of Greek plays, and had not followed the unities consistently, except for some plays of Terence and Seneca. It was the French "Classical" school of writers that attempted to read into Aristotle what he had probably not intended. Among the French dramatists, Pierre Corneille in *The Cid* had tried to conform to the unities, to squeeze a romantic subject into a classical form. The result was a play neither romantic nor classical. In the original Spanish play, *Las Mocedades del Cid* (*The Youthful Deeds of the Cid*), by Guillen de Castro, the play takes eighteen months, is laid in the northern part of Spain, and is rambling and episodic in plot. De Castro followed this play with a sequel, *Las Hazanas del Cid* (*The Exploits of the Cid*). Corneille's adaptation was best in its unity of action, but suffered in the other two unities. Instead of northern Spain, Corneille chose Seville in the south because he had to have a city situated on a river so that the Moors could come up the river in twenty-four hours. Corneille admitted that he did a poor job in the unity of time, and he did scarcely better in the unity of place because he had to torture the plot to make it conform to the unity. Corneille conformed better to the ideals of the Greek dramatists in selecting a noble hero and elevated theme. Corneille sought greater range than the unities afforded, and in his play, *Horace*, he went beyond the normal demands of the unities in trying to make place and time fall within classical limits. The other two important dramatists of the period, Racine and Moliere, sought to conform outwardly to the rules; Moliere, especially, departed from them because he was a man of the theatre and had to please his audiences.

With the death of these three playwrights, the French classical drama died, and new ideas came in. The court had declined, and the American and French Revolutions, with their emphasis on the common man, did away with the old noble themes. Finally Victor Hugo, a romanticist, early in the nineteenth century, produced *Hernani*, a direct antithesis of all that the classical school held dear. The unities are thrown to the winds. Beaumarchais in *The Barber of Seville* and *The Marriage of Figaro* placed his emphasis on the common man as hero, and later Dumas fils in *Demi-Monde* brought in a moral, an approximation to the modern problem play. The social drama received further emphasis from Augier in *The Son-in-Law of M. Poirier*. In Hugo's play, especially, the scope of the time and action are increased, the charac-

ters more numerous, and the settings in many different places.

English Writers

In England the situation was somewhat different. There the native drama, in the form of miracle and morality plays, was well on the way by the fourteenth century. There was no regard for the unities. The pageant-wagons depicting the religious cycles from the Creation to Doomsday moved from station to station on the holidays on which they were performed. Comic figures such as Noah's wife, a shrew; Herod, a ranter; and the Devil himself were introduced into the serious matter. Many scenes were depicted; many characters used; the action jumped centuries in time. Shakespeare, the first great English playwright, (if we except Marlowe), flung the unities to the wind. In *Midsummer Night's Dream* there are as many as four sub-plots; *The Merchant of Venice* has several. Shakespeare liked mob scenes (a fact which Max Reinhardt has exploited) and used many characters. Ben Jonson was classical in his tragedies, *Sejanus* and *Catiline*, and in his comedies, *Volpone* and *Every Man in His Humor*, among others.

Ibsen

Ibsen among the nineteenth century playwrights comes closest to the unities in later times; this was true particularly of later social dramas. He has few characters and his plots move rapidly from within. There is always unity of action, and frequently unity of time and place as well. Occasionally Ibsen will change his scene from one house or building to another, but roughly hold to the unity of place because the action occurs in the same town. *Ghosts* is the most perfect example of the unities in Ibsen's plays, unless one considers the relations between Pastor Manders and Mrs. Alving a sub-plot. *A Doll's House*, *An Enemy of the People*, *Pillars of Society* and *The Wild Duck* all

show observance of the unities. There is no preliminary exposition. Ibsen, like the Greeks, uses the retrospective method, starting in the middle of the action and working from that. An ordinary playwright of Ibsen's day would, no doubt, have started *A Doll's House* with Nora's forgery. To Ibsen, Nora's forgery is secondary, and takes place only retrospectively. This is much like the Greek method. In *Agamemnon*, for instance, the Greek chieftain is returning from the Trojan War. The entanglement of secret passion at home and the treatment of his daughter, Iphigenia, have all happened before the play opens. Ibsen, unlike Shakespeare, does not use comedy and tragedy together.

Modern Drama

In modern drama the unities are not closely followed. The work of such experimenters as Eugene O'Neill, Clifford Odets, and Irwin Shaw parallels a world-wide movement. Certainly the Germans and the Russians do not follow any set form. The movement is all toward fluidity, calling for architectural and expressionistic settings and depending upon light as the great source of mood-painting. Many of the modern plays are episodic, as Ernst Toller's *Masses and Men*. In our country a fantasy like Kaufman and Connelly's *Beggar on Horseback* calls for many scenes, many characters, and a lightning-like shift of scenery. Wagon stages, revolving stages, jack-knife stages—all the tricks of the mechanic's art are brought to bear in such plays.

School and College Theatres

We must remember, however, that the above applies to Broadway productions, to commercial houses in a large city, the home of the commercial professional drama. What about our school and college theatres?

Here the situation is quite different. Here, strangely enough, unconsciously

probably, the dramatic unities are being observed to a greater or less degree, not because of any artistic creed or preference, but purely for economic reasons. Most of our high schools and college stages are still platforms, not intended primarily for plays. In many high schools the dramatic department has to share with athletics a combination gymnasium floor and stage. Many high schools confine their dramatic program to a Junior or Senior class play, where the purpose is to make money. The economic situation is present in all but a few high schools. The college situation does not differ radically from this. Now the economic motive and the limitations of stage and equipment and stage-size prohibit, in many cases, a play requiring three or more sets. Consequently, the unity of place is fairly well observed. Many high school and college directors will not consider a play with several settings. There is a way to get around this, of course, by using drapes, unit pieces, and two-folds and three-folds.

Unity of time, of course, may or may not follow in the case of a play with only one set, but it is likely to. Plays of one set tend to follow a narrow pattern of time sequence. The same observation may be made for the unity of action. This unity, of course, is the most important one, anyway, and dramatists who violate the unities of the place and time will adhere to the unity of action. It is simply poor playwriting to introduce extraneous characters and irrelevant situations. Unity of action is inherent in the draft of playwriting.

Schools differ in their practice of using few or many characters. Often a high school director is confronted with the problem of trying to use all of the Junior class in the class play. Many directors feel that they would like to give as many a chance as possible, and so use a fairly large cast. Some directors prefer small casts; they do not like to have many people milling around; other directors like mob scenes.



Cast and stage setting for the production of *Mrs. Moonlight* at the Willis High School, Delaware, Ohio. (Thespian Troupe 420.)
Staged by Miss Josephine E. Wible.

The Playboy of the Western World and Pygmalion

The Sixth in a series of articles on Great Plays of All Times

(Primarily for
Students)

by BARNARD HEWITT

Chairman, Dramatics Committee, Brooklyn College, Brooklyn, N. Y.

Pegeen (glaring at Christy): And it's lies you told, letting on you had him slitted, and you nothing at all. Christy: He's not my father. He's a raving maniac would scare the world. (Pointing to Widow Quin) Himself knows it's true.

Crowd: You're fooling Pegeen. The Widow Quin seen him this day, and you likely knew! You're a liar! Christy (dumbfounded): It's himself was a liar, lying stretched out with an open head on him letting on he was dead.

The Playboy of the Western World, Act III. (Copyright J. M. Synge, pub. John W. Luce and Co.)

The Playboy of the Western World

THE *Playboy of the Western World* had an extremely turbulent entrance into the theatre. On the opening night, at the Abbey Theatre in Dublin, the audience grew more and more restless as the play progressed and at the end broke up in disorder. The second night a group of forty or fifty in the audience kept up an organized disturbance, booing, hissing, and blowing on tin horns, so that hardly a word of the play was audible. On the third night Lady Gregory asked a nephew from Trinity College to bring a few athletes down to help the actors in case of an attack on the stage. This only added fuel to the flames; scuffles took place between Town and Gown. The Players had announced the play for a week, and stubbornly they played the week, although every night disturbers came, and every night the police haled some of them off to court. Four years later, when the Players announced *The Playboy* as one of their repertory for a tour of the United States, opposition was raised months in advance, and riots occurred when it was performed in New York, Philadelphia, and elsewhere.

The original attack seemed centered on a few words, particularly on the word "shift," old-fashioned word for the traditional undergarment of a woman. But the cause was much more deeply seated. The Irish National Movement was in full swing, and part of its program was the idealization of Ireland and the Irish. Synge had had the temerity to write a realistic comedy about a group of ignorant Irish peasants. No wonder an attempt was made to howl it from the stage as an obscene libel on the Irish people. Oddly enough the play quickly gained recognition throughout the world of letters as a great comedy and a major Irish contribution to the world's dramatic literature.

Synge sets his scene in the tap room of a poor public house near a little village on the wild coast of Mayo, where the people lead a simple life shut off from the great world. When the play opens, Pegeen, daughter of the tavern keeper, is preparing for her wedding with Shawn Keough, a young farmer, well endowed with world-

ly goods but a poor stick of a fellow poorly suited to a romantic high-spirited girl. Into the tavern creeps a stranger. He is small, ugly, and very dirty, but he is a stranger, and so potentially glamorous. Reluctantly he tells his story: he is a fugitive from justice, for, goaded beyond endurance, he has killed his father. The story is received with some horror, but with some admiration too, for after all none of his audience had known the murdered man, the deed had been done far away, and the doer of such a deed must be a pretty daring fellow. Sensing the reaction, Christy Mahon embroiders his story more and more, and very soon, to his surprise and pleasure, finds himself the man of the hour. He is washed and fed. He is hired as potboy in the tavern. The Widow Quin, long in search of a second husband, sets her cap for him, the village girls bring him presents, and Pegeen, in her admiration for this new David, scorns the chicken-hearted Shawn. Borne upon a wave of general adulation, Christy enters the village games, riding, running, and jumping, carries off most of the prizes, and wins the title "Playboy of the Western World."

Then old Mahon, his head bandaged but very much alive, turns up looking for the dirty lout of a son who was so unfilial as to break his head with the blow of a loy (spade). The villagers turn on Christy for a liar, and, goaded especially by the taunts of Pegeen, with whom he has fallen in love, he seizes a loy, drives his father out of the tavern, and fells him again, this time for all to see. He returns triumphant, thinking he has proved his heroic qualities. But Pegeen says: "... a squabble in your backyard, and the blow of a loy, have taught me that there's a great gap between a gallous story and a dirty deed." Led by Pegeen, the villagers drop a rope around Christy, pinning his arms to his sides, and are about to drag this dangerous criminal off to the police, when old Mahon, who is not easy to kill, crawls into the tavern. After a few comments on the "villainy" of Mayo and the fools is here," father and son go off together, leaving Pegeen to lament the loss of the only "Playboy of the World."

The play has a firm foundation in an essentially comic situation. Synge allows the village folk to build up their exciting illusions about Christy and then makes them face the harsh reality. The particular events of the play could occur only among very simple people, but the building up of pleasant illusions is a universal human weakness, and the shattering of such illu-

sions one of the functions of comedy. It is true, however, that the play skates close to the boundary where comedy ends and serious drama begins. Murder, even though unsuccessful, is a ticklish subject for comedy. As Maxim Gorki wrote of *The Playboy*, "the comical side passes quite naturally into the terrible, while the terrible becomes comical just as easily."

The Playboy of the Western World is notable also for its dialogue. Although the play is in prose, there has been nothing like it in English since Shakespeare for beauty of rhythm and richness of imagery. Synge says that he used in this play not more than one or two words that he had not heard from the lips of the Irish peasantry, and as for the wild sayings and ideas expressed in the play, they are tame compared with the fancies anyone could hear every day in any hillside cabin in Geesala, or Carraroe, or Dingle Bay. No one who has ever spoken the dialogue can fail to appreciate the marvellous mouth-filling language and the colorful expressive sentences which Synge distilled from the speech of the Irish peasantry. One can choose almost any passage. Take this, when Christy is overwhelmed with fear and anguish at the first return of his father: "To be letting on he was dead, and coming back to life, and following after me like an old weazel tracing a rat, and coming and laying desolation between my own self and the fine women of Ireland, and he a kind of carcase that you'd fling upon the sea. . . .", or Christy in despair at the thought of losing the love of Pegeen: "Amn't I after seeing the love-light of the star of knowledge shining from her brow, and hearing words would put you thinking of the holy Brigid speaking to the infant saints, and now she'll be turning again, and speaking hard words to me, like an old woman with a spavindy ass she'd have, urging on a hill."

Perhaps because of its content, perhaps because of the poetry of its dialogue, or perhaps because the play can be well interpreted only by a company like the Abbey Players, *The Playboy* has had only a limited success on the stage. Nevertheless, it holds and will continue to hold a high place in the dramatic literature of the world.

Pygmalion

Doolittle: . . . I ask you what am I? I'm one of the undeserving poor; that's what I am. Think of what that means to a man. It means that he's up agen middle class morality all the time. If there's anything going, and I put in for a bit of it, it's always the same story: "You're undeserving, so you can't have it." But my needs is as great as the most deserving widow's that ever got money out of six different charities in one week for the death of the same husband.

Pygmalion, Act II. (Copyright G. Bernard Shaw, pub. Bretano's.)

GEORGE BERNARD SHAW'S *Pygmalion* needs less introduction than most of the plays in this series, for the moving-picture version, with Leslie Howard and Wendy Hiller in the leading roles, brought it a wider audience than even the



Scene from *What A Life* staged as the Senior Class play at the Carlisle (Pa.) High School (Thespian Troupe No. 214.)
Directed by Miss Charlotte B. Chadwick.

most successful play can reach on the stage. But even for one who has seen the moving picture, the play is well worth reading. It contains some of Shaw's liveliest dialogue, much of which is necessarily omitted in a film version. Shaw says in his very brief preface to *Pygmalion* that the play is "intensely and deliberately didactic," but he must have had his tongue in his cheek, for this is one of the least didactic, one of the sprightliest of all his many plays. It was written for the witty English actress, Mrs. Patrick Campbell who created the part of Eliza in the first production in London in 1912. She scored a great success, as Lynn Fontanne did in the Theatre Guild production in this country.

One might suppose from Mr. Shaw's introduction that *Pygmalion* was a play about phoneticians and the science of speech sounds. Obviously it is nothing of the sort. Mr. Shaw has selected as a principal character, Professor Higgins, who happens to be a phonetician, and who is led by his peculiar temperament to try on a bet to transform a cockney flower girl into a "lady" by teaching her to speak like a duchess. The play proves nothing about speech, but it does prove that in the hands of a clever playwright the most unlikely material can be productive of comedy. Shaw saw in the transformation of a girl's speech the possibility of a modern version of the *Pygmalion-Galatea* story, rich not in romance but in comic contrast and conflict. He saw the obvious comic effects to be made out of contrasting the dirty, shabby, snivelling flower girl of Acts I and II with the spirited, graceful, beautiful girl of Acts IV and V. But what interests him most in this play is the comic conflict which develops as Eliza is transformed from a grub into a human being. He makes Higgins the type of the scientist so exclusively interested

in the science of speech that he is blind to the feelings of others. Higgins treats Eliza like an animal which is of interest and value only as a subject for his experiments. This one-sidedness makes him an excellent comic character. As Eliza develops into a cultivated woman, she resents more and more the impersonal attitude of her "Pygmalion." Finally she rebels against it, and after a very amusing conflict between the two, a conflict on which Shaw rings every possible comic change, Eliza succeeds at last in winning his attention and liking as a woman.

Lest anyone should misinterpret the ending of his play, and perhaps to compensate for the unusual brevity of the preface, Shaw appends a characteristic essay explaining that Eliza cannot possibly marry Higgins, that two such strong personalities could not live happily together, and that although Eliza and Higgins will

remain somewhat quarrelsome friends, she obviously will marry Freddy Hill, an uninteresting young man, who appears only incidentally in the play.

Although for the most part *Pygmalion* is a comedy of situation and of character, dependent for its substance upon the temperament of Professor Higgins, Shaw introduces some social satire. Professor Higgins brings Eliza to tea at his mother's while "Galatea" is still in the rough. She looks beautiful and speaks beautifully, but her vocabulary and subject matter are still of the gutter. The middle-class Miss Hill mistakes Eliza's vulgarity for the latest fashion in smart circles. However, the bulk of the social satire directed against the middle class, Shaw places in the mouth of Eliza's father, Mr. Doolittle, who is unnecessary to the plot of the play but is dragged in for two very amusing scenes. If one judges the play by strict standards of dramatic unity, Mr. Doolittle is undeniably irrelevant, but no one could wish that Shaw had left him out. The philosophic dustman (rubbish collector), enjoying his life as one of the "undeserving poor," with his horror of becoming a man of property and thus a member of the middle class, bound by the hateful middle class code of morality and conduct, is a pure delight.

It has been said in derogation of Shaw as a playwright that his characters are artificial, are not human beings at all but made of cardboard and manipulated by the playwright. If one judges them from the point of view of serious drama (and Shaw has from time to time posed as a serious dramatist), the criticism is valid, but if one thinks of his characters as belonging to the line of *Orgon* and *Bob Acres* rather than to the line of *Hamlet* and *Mrs. Alving*, one sees that their artificiality is only the traditional and necessary artificiality of all comic characters.

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Selling Dramatics to Our School and Community

by CARL S. HARDWICKE

Director of Drama and Thespian Troupe Sponsor, Roosevelt High School, Wyandotte, Michigan

SELLING dramatics to school and community is a never-ending task, for our audiences, composed largely of students and faculty, are constantly changing. Each fall it becomes our duty to instill a love and respect for our work to a new group of freshmen and teachers. To accomplish this requires a well-planned and organized program of classes, assemblies, productions, and dramatic clubs which must be stimulating, wholesome, and varied. Drama must demonstrate its effectiveness and gain the whole-hearted support of administration and faculty. Yet our program would still be incomplete did we not carve and maintain a niche in the community structure. A brief analysis of methods for accomplishment is in order.

Cooperation

THE active cooperation of administration and faculty is essential. Fortunately, most educators can be won over if our demands are not too great and our program is truly educational. It is sometimes harder to gain the support of our fellow-teachers. They complain that we break into the school routine, that we demand too much time of the student which should be spent on academic subjects, that we disrupt their own student activities, that we are high-handed in our requirements of their services, and that they never get any acknowledgment.

Before we censure their complaints and brand the teachers as uncooperative, it would be well to examine their remarks dispassionately and remedy any situation causing friction. If we expect their support then we must support their activities, which, in most instances will mean adjusting our rehearsal schedules to interfere as little as possible. It has been my experience that the little inconvenience caused to me has been far more than compensated by the active help freely given to our shows. I further see to it that students participating in my activities maintain at least an average standing in their classes. If their work slumps off after a warning, then they are dismissed from the cast. Though this has wrought hardship in a couple instances, it has served to make my people put forth an extra effort, and teachers generally appreciate this. Our rehearsals are all held in the evening thus eliminating any possible conflict with the athletic department. They are more than willing to have students participate in both activities when it is explained that rehearsal schedules are set so that training rules may be adhered to.

Courtesy and diplomacy in asking for assistance should be our "golden rule." Sometimes, because we visualize so clearly what we want, we assume equal knowledge on the part of our associates and consequently fail to make clear all details of our directions. Carefully made out directions, diagrams, and drawings, in addition to a conference, will pay dividends, for it insures results equal to our fondest dreams. Giving instructions early is also very important. I have had occasion to call on our Home Economics and Manual Arts Departments often for elaborate work and I cherish the good-will and cheerfulness with which they perform whatever is asked. The music, art, and machine shop people who are the others most frequently asked for help, have always responded nobly and we see to it that full credit is always given on our programs for their efforts. In consequence there is a spirit of rapport among us. I believe that one of the highest compliments paid our drama program is having teachers come and volunteer to help in whatever way they can.

Workshop

BECAUSE the administration believes in our program, a very large section of the basement has been turned over to us. This we have turned into a workshop which is always humming with activity. We have partitioned it off ourselves so that we have an immense workroom well stocked with tools, paints, and lumber, cycloramas, drops, scenery, properties, pillars, and fireplaces; an office and committee room, hung with photographs, masks, puppets; a make-up room with tables, mirrors, and strip lights; two dressing rooms; and a room for furniture storage. From play funds we purchase adaptable furniture and supplement it with some donated to us. We have built this feature up to such an extent that we seldom have to borrow.

In the workshop, members of the stage crew and drama classes work regularly during the afternoon. Aside from staging major productions, the neatly uniformed crew serve all concerts, lectures and programs from the outside. For this they receive an hourly wage. Enthusiasm for this work is so great that we always have

This is the fifth in a series of articles on "selling dramatics to the school and community." Directors interested in submitting accounts describing the organization and operation of their dramatics program are urged to write us for further instructions.—Editor.

a waiting list of would-be members. A storage room with a window overlooking the stage we have converted into a wardrobe. We have a policy not to rent costumes if they can be made and we insist on good materials and workmanship. Each year sees the addition of at least twenty-five. Today we have over three hundred and are now designing those for use in *She Stoops to Conquer*. Let me add that the care we give the costumes and scenery made by other departments and the frequent use they get, stimulates better workmanship and cooperation.

Drama Classes

OUR drama classes are one semester in length but we have both a beginning and an advanced course. And they are entirely separate from public speaking, discussion and English courses. Everyone is welcomed into the beginning groups since our philosophy is to give some benefit to many people rather than intensive work to a few. The advanced group cares for the latter. We want dramatics to give personality benefit to the students and we believe that this comes from constant opportunities for experience. Therefore, we seek to help them learn to play again, casting off their inhibitions and self-consciousness naturally so that they are truly ready for artistic self-expression. But little time is ever spent (at least at the opening) on the history of the theatre, play structure, or other formal material. No text is used and no examination is given other than the public production of one-act plays coming at the end of each term. The writing and producing of their own skits, pageants, Christmas plays, (and an occasional one-act by an individual student) furnishes sufficient opportunity to help them learn technique of acting, directing, make-up, design, and criticism. These techniques really mean something to them then because they are directly related to the problem in hand.

Annual Productions

THE drama department regularly stages seven public productions each year. There is the Senior play, Junior play, Thespian play, operetta, Christmas play, and two evenings of one-act plays. Aside from these, we also produce a pageant once every two years, give two assemblies, send programs to community organizations, school clubs, and other schools, and participate in other assemblies. There is no week during the school year except for the first and last two that at least one play is not in preparation. In addition to these plays, we are constantly called upon to write and produce skits to sell war stamps or activity books, introduce football heroes, assist in concerts, and many other things. One thing we do insist upon, however, is that whatever we produce has real entertainment value. We refuse to give scripts which undertake merely to

preach or teach a lesson. I think that this is an important point. I firmly believe that such obvious dogma fails of its purpose and the drama department loses out with its audience. Lest I be criticized for this view, let me hasten to say that drama can do much for propaganda, but only if it has a point and is believable.

Variety

VARIETY in a year's program of plays is necessary, as will be granted by all but I question if this is enough. In our own school we operate on a four year basis so that each incoming freshman has an opportunity of seeing many different types of plays before he graduates. In order to do this, community or student prejudices often must be overcome first, and foundations laid early for productions planned years in the future. In order to demonstrate, allow me to give some representative plays given in the past four years—*Three Cornered Moon*, *Night of January 16*, *What a Life*, *Stage Door*, *Admirable Crichton*, *Cuckoos On the Hearth*, *Taming of the Shrew*, *A Murder Has Been Arranged*, *Dear Brutus*, *Under the Gaslight*, and *She Stoops to Conquer*. While it can be argued that these are all comedies, they vary widely in type and one can see evidence of preparing for such possible future productions as *The Tempest*, *Elizabeth the Queen*, *the Rivals*, and others. Each year we also undertake the writing of our own Christmas play, nearly all our skits and occasionally a pageant, pantomime, or one act play. With each succeeding year the standard of these has been raised. Most of them are now of a truly professional caliber. When the war is over we plan on publishing a book of the best of these.

I regret that we have no dramatic club in our school aside from the Thespian group. My own schedule is too filled to care for one and the same is true of others who would be capable. The Thespians, however, are exceedingly active, giving help in all departments on many of our plays, besides giving their own annual play, numerous one-act plays, and running our Entertainment Service Bureau.

Entertainment Bureau

AFTER reading Miss Marion Brown's article in the October, 1942, *HIGH SCHOOL THESPIAN*, I judge that our bureaus are similar in many respects. We do not limit our services to drama, however, but include in our file names of dancers, speakers, readers, musicians, and specialties. Also, there is no charge for any of our services and the bureau is directly governed and run by a board of Thespians. This is our third year of operation and so popular has it become that we are forced to turn down many calls, especially during the Christmas Season, because our calendar is filled. Nearly all these programs sent out have no teacher in charge and we have never had a single complaint nor any trouble. Such programs

Service Through Dramatics

(For Students)

by FRED C. BLANCHARD

Director of Dramatics, Woodrow Wilson Junior College, Chicago, Ill.

ACTUALLY, in theatre, as in many other things in life, it is impossible to draw a sharp, exact line between giving and getting. To the Thespian, there is almost no distinction. I have noted, in other articles, many benefits you will receive from dramatics, but you receive them by participating in a social art the essence of which is sharing or giving. The Thespian derives his deepest satisfaction from the knowledge that he has given pleasure to some one else. No matter how commercial a theatre venture might be, money is still only a partial reward to those engaged in it. The good actor, like any other artist, gives more than he receives. Furthermore, theatre cannot exist without audience, and unless we give something deserving of approval, we shall have no audience. Giving and receiving are thus indistinguishable. I hope we can agree, then, that the theatre must serve the needs and desires of the public. Whether the theatre should lead or follow the public is another and an intriguing matter. Right now, it is enough to say that service through dramatics is a privilege and a pleasure shared by all artists of the theatre.

Those active in amateur dramatics are a bit jealous of their hard-won place in the sun. We have a lot of fun acting and producing, but we take our work pretty seriously. We think that the theatre we create deserves consideration as an art and an institution on its own merits. In some quarters, it is still likely to be regarded as an appendage to some other activity. "Let's put on a play" is still the favorite money-making scheme of all sorts of school and community organizations which have not even the remotest relationship to theatre. Plays are given to swell the library fund, to add to the class

treasury, to buy trees and pictures and statues. An English teacher once told me how money from the dramatics fund was used to purchase new farm machinery for the School of Agriculture.

The amateur theatre should not be considered solely as a convenient source of income. Any dramatics organization has the right to its profits, if any, just as it has the obligation to pay off its debts. Most amateur theatres do not make much money. What profits there are usually go into improved facilities and equipment, so that better productions can be given for the public. I am trying to say that a dramatics group should have the opportunity to determine its own policies, so long as they do not conflict with the general principles of any larger institution of which they may be a part.

Having said this, I should make it clear that I believe that the student active in school dramatics is likely to be interested in the success and welfare of other activities, in school and out. Most dramatics groups are always ready to contribute time, talent and money to worthy causes. Actors, amateur and professional, are traditionally "soft touches." Nearly all of our leading actors and actresses spend countless hours in good works. True in peace time, this has been especially demonstrated during war time. Dramatic organizations are generous; actors, as individuals, are particularly so. You have all participated in theatrical entertainments the avowed intention of which was to support some non-dramatic project. This is, of course, entirely commendable. You should avail yourself of every possible opportunity for service. Now, let us discuss some of these possibilities for service through dramatics.

(Continued on next page.)

serve to give a large number of students experience and training in adopting themselves quickly to varying conditions. I was both amused and pleased recently when a group of students reported back to me that after giving their entire program before a community organization there was still time to fill, so they promptly composed and gave two other skits without anyone else being the wiser. I heartily recommend the organization of such a bureau to other schools. It is one of the best public relations programs we have ever inaugurated.

My teaching schedule is light and considerably timed by a sympathetic administration. I teach but four daily classes and these in the morning so that I can use the afternoons for supervising stage construction, to plan ahead, hold conferences or small committee meetings,

serve as consultant for other schools on dramatic problems, or give demonstrations and talks before outside groups.

Objectives

OURS is a wonderful work—assisting boys and girls to develop the finest character traits, furnishing the basis for a worthwhile leisure-time activity and giving enjoyment to many hundreds or thousands, yet we must do this by developing an ever-widening and pleasing program, keeping a youthful outlook, maintaining amicable relations with both teachers and students, planning and executing carefully, and teaching effectively. When we do all these things well we will be selling dramatics with the finest type of salesmanship.

THE HIGH SCHOOL THESPIAN

Our first and foremost service is simply this—to give good theatre to our school and community. No producing organization can justify itself unless it performs this function. Any potential audience will appreciate good living theatre. In many cities and towns, the amateur theatre is the only theatre. Perhaps your school Thespian group is the only one with a regular production program. There is a need for the entertainment, the excitement, the satisfaction which only the theatre can give, a need which the movies and the radio cannot completely answer. This is our job, and we should be stimulated by the challenge it presents. How are we to succeed in doing this? The recipe includes wisely selected plays, sincere acting, expert staging and skillful direction. None of these items is rationed. Results are limited only by our own energy, imagination and capacity for work. Remember, our first service is to give good theatre to the public. If we do this well, we shall have every right to be proud of our contribution to society. But our services do not need to end with the attainment of this primary aim.

At this moment, the high school theatre has a very special opportunity and privilege—to add its collective effort to the wartime program. I suppose everyone is inclined to over-estimate the importance of his own work as related to the war effort, but there seems to be no doubt that Thespians all over the country are making an important contribution. Read once more the excellent articles on this subject in two recent issues of *The High School Thespian*—the one by Alan Schneider of the United States Office of Education in the December number, and the “High School Theatre Victory Program” article by the editor in the February issue. Mr. Schneider points out that the high school theatre can help train youth for military or civilian war service, and can encourage active immediate participation in the community war effort. He suggests that we can provide entertainment and relaxation, produce plays emphasizing the values of democracy, and dramatize vital aspects of war activities. The article by *The High School Thespian* editor shows exactly how we can be of service. The list of suggestions is long and specific. We are shown how we can give timely and stimulating entertainment, present special programs relating to the war effort, raise funds for wartime agencies, prepare theatre projects for men in the armed services, participate in special wartime activities. Many of us have been wondering just what we could do to help. There is no longer any need to wonder. Our job has been pretty clearly defined; organization of our efforts will continue to improve. All of us are anxious to give generously of ourselves, our time and our money to advance the welfare of our troubled country, to help the war, and to bring about lasting peace.

You may have noted that part of this



Student players from the Gilbert and Sullivan operetta, *The Gondoliers*, at the B. M. C. Durfee High School, Fall River, Mass. (Thespian Troupe No. 254). Directed by Helen A. Ladd and Barbara Wellington.

wartime job is educational in nature. In an earlier article, we found that theatre is an excellent way of teaching. In peace as well as in war, the educational function of theatre is important. We can do much for our schools because of this fact. Plays and programs to develop desirable attitudes can be presented with advantage. Plays emphasizing ideals of health, thrift, loyalty, social conduct and the like have a real place in the educational program. These are usually turned over to the regular dramatics group. We can and do help our schools in many other ways. Our major productions and many special programs, being open to all, can do much to create a favorable public interest in the schools. We provide entertainment for such important occasions as Commencement and Homecoming. Suitable programs for the celebration of national holidays are usually part of our work. We often give plays for other school affairs. And our plays, as we have seen, often provide funds for worthy school activities. Few will deny the contribution that Thespians make to their schools. Thespians themselves will certainly affirm the pleasure they get in making it.

Outside the school doors, dramatic groups can be of worthwhile service to their communities. Clubs and societies often request plays and entertainments from school theatres, and even more often members of school dramatic groups

are asked to participate in the productions of outside organizations. Special community celebrations require the support of high school theatre members and, I am sure, receive it. I once directed a large community pageant; we would have had a hard time without the assistance of high school actors and actresses. The school theatre also aids in publicizing the work of charitable and social service organizations and in raising funds for them by dramatic programs. Another fine field for service is church work. Many churches believe in dramatic activities, for purposes both of wholesome entertainment and religious instruction. High school Thespians are certain to be among the active participants in church dramatic enterprises.

Just as a final thought, let us bring our subject back into line with the title of the series. What can taking part in all these activities do for you? Well, you can certainly get all the experience you want by participating in many of these school, church and community enterprises. And we all know the importance of experience to the ambitious young actor. Then too, you are vitally interested in the success of your school theatre. Remember that your prosperity and indeed your existence as a theatre organization depend on the services you render, the contributions you make to your school, your community and your country.

Speak the Speech

(For Students)

by ERNA KRUCKEMEYER

Director of Dramatics and Thespian Troupe Sponsor, Hughes High School, Cincinnati, Ohio

EVER since you became interested in dramatics, you have realized, I dare say, that *you must learn to speak well*. You know that you must enunciate clearly and distinctly so that every one in your audience will understand what you say. This is very true, and the object of this paper is to help you with a few practical suggestions to attain this goal. I warn you, however, in the beginning, that there is more to it than that. If an actor only spoke clearly and distinctly he would not hold his audience long. I agree though that clarity and distinctness are most important elements in attaining success as an actor. We know for a fact that when the silent movies gave way to the talkies, many clever actors lost prestige because they hadn't learned to speak the English language well. We are told, too, that since the talkies have held sway, Hollywood has employed teachers of speech for those aspirants to stardom who have all the other requisites but do not qualify in speech. And I assure you they are taught more than just good enunciation.

Short Cuts to Good Enunciation

I know from my experience with high school boys and girls that they haven't a great desire to practice exercises and drills. I often tell them of a friend of mine who crossed the ocean a few years ago with Richard Crooks. My friend told me that every day on board, Mr. Crooks retired to his stateroom to practice exercises, and quotes the great tenor as saying that if he neglected this practice for even a single day, his voice would show the effects. His voice is his fortune and gives delight to

countless thousands. He guards it well, but it requires patience—perseverance and sacrifice. Now few adolescents have patience or are ready to make sacrifices, but I do know a few who have perseverance. To learn to speak better they *must persevere*, they must *put into practice* the ideas I am suggesting, not only in the classroom or during the rehearsals of a given play, *but at all times and on all occasions*. And that takes *perseverance*.

Ordinary Words Commonly Mispronounced

Suppose you are looking for a job and have an appointment with your prospective employer. Be careful! Of what? Of just such a small, unimportant word as *for*. If you aren't on guard you may say *fer*. There are other tricky words—tricky because we hear them mispronounced so often, that somehow we begin pronouncing them that way too. *Toward* is another misused word. You must forget the “w” and pronounce it *tord*. What about *inter*—no, I mean *introduce*, *recognize*, *forehead*, *daughter*, *athletic*, *surprise*, *genuine*, *grievous*, *congratulate*, *new*, *perspiration* and many more? It might be fun for you to check up on our list and perhaps add words of your own.

Watch Your “t’s”

We also make a strong offensive against slovenly “t’s” or “t’s” that are really “d’s”. Some day while listening in at the radio, check up on the number of people who pronounce the word *gentleman* correctly.

In most cases it sounds a good deal like the old ducky’s “gem’men”. What about “water”? Isn’t it usually *wodder*? And *bedder*? And *twenny*? One of our ways of overcoming this is to begin with that well-known tongue twister, “Little Tommy Tuttle tiptoed on the top of the table.”

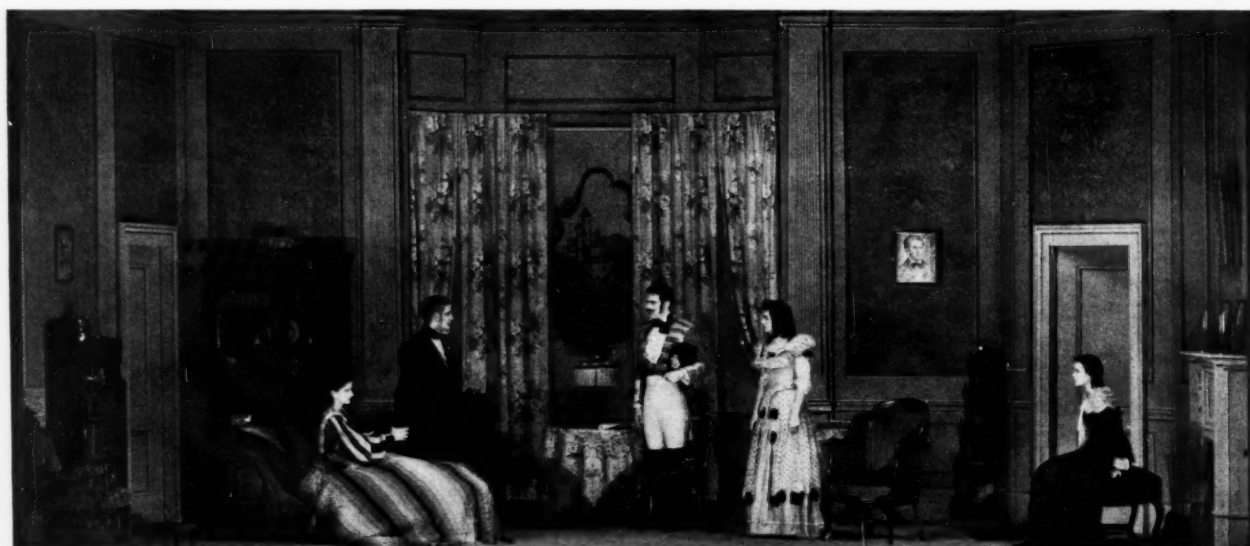
First of all put your tongue in the proper place—the top flattened against the gum above the upper front teeth. Second, be very careful when you sound the *tle* in *little*, *Tuttle*, *table*. There must be no vowel sound between the “t” and the “l,” or the “b” and the “l”.

Then I suggest that you practice with us that delightful jingle.

Betty Botta bought some butter.
“But,” said she, “this butter’s bitter,
If I put it in my batter
It will make my batter bitter.
But a bit of better butter
Will make my bitter batter better.”
So she bought a bit of butter
Better than the bitter butter
And it made her bitter batter better.
So ‘twas better Betty Botta
Bought a bit of better butter.

Try this and let some one check on you and count the number of “t’s” you pronounce as “d’s” before you finish this exercise. Remember though that while the “t’s” should be sharp, they should not be made prominent.

Some time when you are listening to a news commentator, observe how he says United States and note, too, that if you are on the alert and are really making some progress in this matter of speech, the mental picture of him that you get if his “t” is careless will be a far different one from that which he gives you when his “t’s” are sharp and crisp. The latter will suggest education and culture; the former, a lack of these. There are three “t’s” you should look out for; the initial “t” or the one at the beginning of a word, the middle “t,” and the final “t”. You’ll find all of these in Betty Botta.



Scene from *The Barretts*, a major production of the Barnswallows Drama Association of Wellesley College, Wellesley, Mass. Directed by A. Eldon Winkler. Scenery by Robert J. Wade.

Those "a's" and Other Vowels

Another letter we watch carefully is the vowel "a," the first letter in the alphabet. There are five or six different "a's" that we try to observe. First, there is the short "ă" as in cat, the long "ā" as in ate, the soft short Italian "a" as in ask, the long Italian "ā" as in star, the broad "a" (ô) as in all, and the "ä" in care.

We like the lovely line from Masfield's *Sea Fever* "And all I ask is a tall ship and a star to steer her by." For here we have four of the "a's" I have mentioned, and when they are sounded properly the line is like music. Find them and sound them carefully, listening to the sound of your own voice.

We do not wish to imitate the English of the people of England or even that of our own South or East. You remember in *Pygmalion*, the well-known play by Shaw, how the professional linguists recognized localities in peculiarities of pronunciation. That seems the way it should be, for somehow standardized speech seems to take away the individual charm of a definite region. On the other hand, we dislike the rasping "a" sound for which some say we Middle Westerners are famous, so we compromise on the short "a" and modify it a bit, often using in its stead, the soft Italian short "a".

Then there are all the other vowels which must be carefully analyzed and practiced, for vowels are really our chief instruments in voice projection and tonal beauty. Try Masfield's line, "I must down to the sea again, the lonely sea and the sky." The first time slight your vowels; the second time give them full value and note the difference in projection and tonal beauty.

Or take a few lines from Longfellow's *Evangeline*:

"This is the forest primeval. The murmuring pines, the hemlocks
Bearded with moss and in garments green,
Indistinct in the twilight
Stand like Druids of old, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms."

Try it first by giving full value to the vowels. Then notice how you may increase their value by stressing the consonant that precedes as in murmuring, bearded, moss, harpers, hoar. These consonants must be stressed only, however, when followed by vowels. It is only the villain in melodrama that says blood (sounds like balud). In this connection it is interesting to note, too, how stressing such consonants will clarify your diction.

A Few More Essentials

Then there is the important *wh*, sounded *hw*, as in whip, white, when, and where. Don't forget that an initial "h" is very important. The name of our school is Hughes High School and we insist on a good strong "h" in Hughes. Another word often neglected sorely, is human. Final "y's" are important and should be sounded as short "i's". And then those words that

end in "ow". How many of you say tomorrow instead of tomorrow, yallah instead of yellow? A very common fault is carrying over a consonant when the next word has an accented syllable beginning with a vowel. This is bad. Excellent practice is to enunciate clearly and distinctly words of many syllables like "incompatibility," slowly at first, but always crisply; then faster and faster careful that every syllable is clearly spoken.

There is More to it Than That

Now as you begin to pay attention to a few of the things I have suggested, I hope you will notice an improvement and will become more and more interested in your speech. You will find plenty suggestions in any good book on speech. A book that I have found interesting and exceedingly helpful is *English Diction* (Part II), by Clara Kathleen Rogers, published by Oliver Ditson. I like it for its brevity and its emphasis on essentials.

But I said at the beginning of this paper, "There is more to it than that," did I not? And I also said that if you succeeded in speaking only distinctly, your audience would either fall asleep or walk out on you. A cultivated speaking voice is like music. The poet takes for granted that anyone who reads his poems aloud will have a feeling not only for correctness in vowel and consonant sounds, breath control, and voice projection, but that he will have a regard for rhythm and color, and that his intelligent understanding will control his variations in pitch and emphasis. The poet or prose artist has done much to help in this, for he has not only chosen his words with the greatest care, but has arranged them so they strike the ear pleasantly—I may say musically. This he does by the recurrence of beautiful vowel sounds, by the repetition of consonant sounds, and by accent or stress recurring regularly or irregularly, but always giving the whole a rhythmic movement. The ability to capture this rhythm is the test of a good reader either of prose or poetry. The question before us is then what can we do to feel this rhythm and make it our own.

A Word About Inflection and Rhythm

Regarding the first point, that of inflection or variation in pitch, Clara Rogers in the book mentioned above gives the best advice I know. She says, "Never allow yourself to make artificial inflections. The effect is always insincere and unconvincing. Find the natural pitch of your voice and let the rise or fall from that level be ruled by the degree or quality of your emotion. Keep in mind that your voice is the natural expression of your inmost self and if left to itself will express subtle shades of feeling that you are unconscious of possessing. If you speak with feeling—i. e., with intelligent understanding—the voice will rise and fall naturally to suit the expression. The voice should be free as air to take on whatever intonations the

A GOOD play is not merely a printed text in a book; nor does it exist on the stage alone. A good play is a magic web of speech and action, struck out, white-hot, by the actor's touch upon "that mighty instrument of a thousand strings — the heart-strings of his audience." Take

DOUBLE DOOR

a play by Elizabeth McFadden, and see what happens again and again as it comes to its climax: "There is a long pause while Victoria sits brooding over her failure. Then . . . determination brings her to her feet . . . Anne crosses the hall toward the stairs.
Victoria: Wait a moment, Anne. You mustn't go without your pearls.
Anne: It's all right. If you want them, keep them.
Victoria: No, no. Rip wants you to have them. Come in.
(Anne enters reluctantly. Victoria locks the door behind her.)
Anne: (Frightened) What . . . ?
Victoria: I am going to show you my treasure room. (She goes up to the panel and touches the hidden spring. The section of wall moves slowly out revealing the steel door . . . The steel door swings slowly open showing the darkness beyond.)
Anne: Oh! What . . . ?
Victoria: (Holding out her hand to Anne.) Rip wants you to have your pearls. Come . . .
Then, an excited voice from some member of the audience: "No, no! Don't go in there! Don't you do it!"

John Mason Brown, the New York critic, said of it: "It forces an audience to lose its detachment, to become a part of it . . . to applaud its hero and hate its villain."

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emotional vibrations induce at the moment, whether high or low. And finally, these variations in tone should depend entirely on the spirit in which the sentences are spoken."

Perhaps you have never realized it, but one reason why you enjoy just hearing some people speak is because they have a natural rhythm. Now, there are a good many young people whose speech is clear and distinct, but who lack entirely this sense of rhythm. I believe it can be cultivated and the very best person we can go back to for help is good old Will Shakespeare. Try Cassius's speech to Brutus that begins "For once upon a raw and gusty day"—or the speech of the tribune, "Wherefore rejoice." You simply can't resist the force of them, and if you watch your phrases and read ideas and not lines you will fall into the swing naturally and easily and gradually it will become a part of you. I suggest blank verse—particularly that of the great Bard, rather than rhymed stanzas, for it is easier, when reading that, to avoid any sing song.

This Above All

And now I conclude, like Polonius, with one great admonition, "This above all." If you would be a good speaker, know that you must first be a good listener, not only of the utterances of others, but primarily of your own. *Until you become critical of what you hear, you will never make much progress in the art of speech.*

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—Brown, N. Y. *World Telegram*

"'The Eve of St. Mark' is an outstanding event for this or any season."

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This simplified version of THE EVE OF ST. MARK is not released to colleges, universities, or community theatres. It is released to high schools or churches. Colleges, universities, and community theatres should address inquiries concerning amateur rights in the original version to Dr. Lee Norvelle, Chairman, New Play Project, National Theatre Conference, Bloomington, Indiana. Inquiries concerning the simplified version should be addressed to: The Dramatic Publishing Co., 59 E. Van Buren St., Chicago, Ill.

Staging the High School Play

This department is designed to assist teachers in choosing, casting, and producing plays at the high school level. Suggestions as to plays which should be discussed next or how this department may be of greater assistance to teachers will be welcomed.

Edited by EARL W. BLANK

Thespian Senior Councilor and Director of Dramatics at Berea College, Berea, Ky.

Lost Horizon

(As staged and directed by Florence M. Rees at the Twin Falls, Idaho, Senior High School.)

by FLORENCE M. REES

Lost Horizon. A play in three acts, dramatized from James Hilton's novel, by Anne Martens and Christopher Sergel. 7 men, 7 women. Royalty \$25. Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

Suitability

TODAY, when all the world is looking forward to, and dreaming of, peace—when there is so much interest in China—when even the President of the United States has advertised Shangri-La by reference to its figurative possibilities as “an American bombing base”—it seems entirely fitting to present *Lost Horizon*.

It is particularly justifiable also for war-time presentation, because it offers a symbolic idea that the cultural life must be preserved, and that somewhere perhaps, if humanity would but slow down and take all things in moderation, there might yet be time to enjoy life completely.

Plot

The play opens with a prologue, in which four young people discuss a mysterious piece of music and a strange story about three men and one woman who were kidnapped from a flying field in India, and eventually brought to a lamasery, somewhere in Tibet. The action proper continues the story of what actually happened and why, and stresses the mystery and beauty of the place as well as the reactions of the four travellers, Conway, Mallinson, Barnard and Miss Brinklow. An epilogue concludes the story with a haunting wish for all humanity, and a question in the minds of the audience: “Why couldn't it all be true?”

Casting

The High Lama should have a particularly fine voice which expresses age, culture and wisdom. The characters of the prologue and epilogue, as well as Conway, Helen, Lotsen and Mallinson, should speak English with charm and appeal, whereas Barnard, the American, may be a decided contrast in both speech and action. Helen and Lotsen have poise second only to that of Mr. Chang, the High Lama, and Conway. Mallinson must portray a young man who is hot-headed, impatient and headstrong, yet lovable enough to give dramatic justification for Conway's willingness to sacrifice in his behalf. Miss Brinklow must look and act severe in the beginning, but be capable of softening to a more pleasing humanness under the influence of Shangri-La. The Chinese characters should, of course, have dark hair and eyes.

Directing

Any director doing this play as we have, with three playing levels, and very little furniture, will find it something of a problem to devise sufficient stage business to keep the characters from merely standing about waiting for cues. As written, the play calls for a room in the Lamasery of Shangri-La. Although the directions state that the room is furnished sparingly and simply, with several fine pieces of furniture—even that was quite beyond possibility for our location in Southern Idaho. It seemed more desirable to change the scene to an interior court in the lamasery rather than use the available American chairs, sofa, and so forth. We used, for furniture of this

Florence M. Rees

MISS REES was graduated from Washington State College where she was active in Dramatics and Journalism. She has studied also at the University of Idaho; the University of California and the University of Washington, where she was particularly interested in the “pent house” plays. She has been active as a Thespian director for many years, and has attended several national conventions in the East as well as conventions of the Western States Teachers of Speech, on the Pacific Coast. She has written and produced two major plays, one of which, a modernized version of *As You Like It*, has attracted much attention. She has also written numerous one-act plays, one of which, *The Power and The Glory*, has been produced for radio. She has taught in both large and small high schools in three states, and is at present on the Advisory Council of Western States Teachers of Speech.

court, three styled benches which were made in the manual arts department.

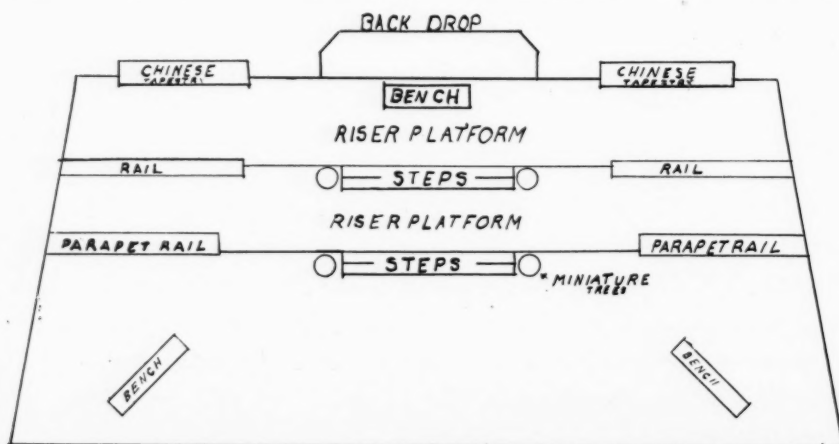
In directing, then, we used the stage proper for one level, up seven inches to a second level and up seven inches more to a third. These levels were practical small unit stages in four separate portable sections, kept as permanent stage equipment. Heavy-appearing tile railings separated each level from the one above and a flight of steps in the center led up or down. The players entered from right or left on the higher or upper level. We were careful not to have all those on stage at the same time, on the same level, and thus were able to have more variety in the stage pictures. Frequently we devised stage business so that no one turned about and talked backstage while in conversation with another person on one of the upper levels. We also devised many hand props so that those on stage would still have something with which to occupy their hands.

Assistant Directors

Miss Susan Ikenberry, a girl of sixteen, born in Tai Juan Fu, a large walled city and capital of Shansi Province in North China, happened to be enrolled in the class in Play Production, and was at once given charge of speech, actions and costumes of all Chinese characters. Educated as she was at the North American School at Tungchow, famous ship city and port of old Peking, she knew and understood the background of the play far better than anyone else in the school and proved an invaluable assistant. Her parents, who were missionaries in China for many years, came to America shortly before Pearl Harbor and happened to bring with them many beautiful and authentic costumes, which they kindly loaned for the production.

Miss Hilma Sweet, a dramatic major while in Twin Falls High School, assisted in directing one cast, while David Figge, a senior student in Play Production, assisted with the other.

Miss Rose Marie Harmon, another stu-



Scene design for the production of *Lost Horizon* at the Twin Falls (Idaho) High School.

dent of Play Production, had charge of prompting during rehearsals and acted as call girl during the nights of presentation. (No prompting is ever permitted during the final nights of presentation and in six years has never been necessary.)

Special Problems

Rehearsals one hour daily, during class periods of Play Production, cut short the usual time after school. Many of the boys worked from the close of the school day until six p. m. The special problem, then, was to get in time enough to do a finished production. We managed, however, by doing scenes between Conway and the High Lama during the noon lunch hour and having special sessions for the prologue and epilogue, as well as for the girls in the play proper, after school. Doing a play in class periods, for credit rather than as an extra-curricular activity, has its advantages, of course, in that everyone tends strictly to business rather than be graded down, but on the other hand does not give time enough for the double-cast system. By using assistant directors, however, and keeping two rehearsals going at the same time, one in the classroom and the other in the auditorium, this may be facilitated, especially with the director of dramatics alternating back and forth between the two casts and likely to happen in at any time. We do a double-cast play in five weeks with only two night dress rehearsals, just before the play.

Stage Problems

On a shallow stage, it will facilitate matters to have the table and chairs of the prologue and epilogue placed out in front of the curtain before the play opens. These must be removed quickly and in darkness at the close of the prologue and placed again very quickly, in darkness, at the close of Act III. The storm in Act III is a matter of "Sound Effects and Electricians" to plan and time carefully. There are few if any other stage problems as we did the play, for the set remains the same throughout.

Make-up

High Lama: Wig of tight fitting skull cap, sunken eyes, parchment-like yellowed skin. Full white beard.

Mr. Chang: Yellowed skin, grey hair beneath small black cap with the red button of the Chinese scholar on top. Slanted eyes, long and very thing drooping grey mustache.

Miss Brinklow: Severe hair style and decided grimness of expression about the mouth at opening of play. Change make-up to show relaxation and peace under the influence of Shangri-La.

Lotsen, Tashi, AiLing: Olive skin tint. Attractive make-up for all three.

Helen: Youthful appearance, beauty emphasis.

Barnard: Stout, portly American, good humored but shrewd.

Conway: Bronzed skin, small mustache.

All others: Straight make-up.

Props

Prologue and Epilogue:

Table for four, covered with long white cloth.



Players from *Lost Horizon* at the Twin Falls (Idaho) High School. (Left to right) Jean Eslinger as Lotsen, Shirley Glenn as Helen, Bob Detwiler as Conway, Marilyn Brooks as Tashi, and Don Baisch as Mr. Chang. Directed by Florence M. Rees.

Four chairs.
Four glasses.
Sheet of music which is plainly hand written and incomplete.

Play:

Long heavy rope (as for roping mountain climbers together).
Large book (must appear very old).
Newspaper (should not be fresh from printers).
Pocket maps (Barnard).
Rose (Helen).
Cigar (Tashi and Barnard).
Large chiffon handkerchief fastened to finger ring (Helen).
Folding fan (Lotsen).

Budget

Total cost: under \$80.00.

Music

The high school orchestra furnished the overture and music for intervals between first and second and second and third acts. In addition, the following special piano selections were arranged by Robin Blaser, President of Thespian Troupe 256.

Immediately following Overture and preceding Prologue a portion of:

Country Gardens Grainger

Following Prologue, and played in darkness while table and chairs are being removed:

Oriental Rogers

A few measures of *Brahms' Lullaby* for opening of slow curtain to disclose beautiful stage picture of Shangri-La.

During Scene I of Act I for music played off-stage:

Valse Chopin

At close of Act I of Scene I, preceding a speech in Chinese followed by a translation: A Chinese composition.

During Scene II of Act I immediately following Helen's exit, after tossing a rose to Conway, a portion of: *Ah Sweet Mystery of Life*

(while Conway gazes into the hazy blue distances of the mountains.)

Ending of Scene at close of Act II a portion of:

Funeral March Chopin

End of Act III a portion of:

Etude in E Flat Chopin

(This selection played while table and chairs of Prologue are being replaced.)

End of Epilogue: A portion of Chopin's *Nocturne in F Sharp Major*.

Note: Because Helen is supposedly a pupil of Chopin, we chose to feature Chopin music rather than anything else.

Costumes

Prologue and Epilogue:

Myra and Elizabeth: Long cotton formals and garden hats.

Wyland and Rutherford: Light trousers and dark coats.

Play:

Mr. Chang: Dress of Chinese scholar. Dark blue silk. Trousers belt in at ankle. Over these a narrow skirt. The jacket quilted, and over it a sleeveless vest-like coat. The hat, small and with red button on top.

Conway, Mallinson, Barnard and Miss Brinklow: Large fur coats and hats for first entrance. The men wear tweed suits and the lady a dark mannish looking suit with blouse that has high neck.

Miss Brinklow (later in play): Chinese dress.

Helen and Lotsen: Chinese costumes of ladies of high caste. Mandarin skirts of one color and jackets of another. These are beautifully embroidered. The hose they wear must be white cotton.

Tashi and AiLing: Costumes similar to those of Helen and Lotsen except for the fact that being girls of lower caste they wear trousers rather than skirts.

High Lama: A black robe with wide red sash in one scene and a rusty gold colored robe in the other.

(Continued on next page)

Exercises in Dramatics

by EDWIN LYLE HARDEN, M. A.

Director of Dramatics, New Braunfels High School, New Braunfels, Texas

DUAL PROJECTION

ONE of the tasks with which an actor is frequently confronted is that which we shall call here, for the lack of a better name, dual projection. It is that situation in which the actor is required to express one attitude or emotion toward his associates in the scene, and another different attitude (sometimes wholly contrasting) toward the audience. Failure in doing this successfully results in an ineffective scene, and sometimes a whole play, by misleading and confusing an audience. For this reason an actor should understand the situation and develop techniques which will insure clear projection of the author's intended meaning.

The following scene illustrates just such a scene, and will afford splendid practice in applying the methods later suggested.

*Sonata Eroica**

by NELLIE McCASLIN

(As a result of an accident, Karl, the son, and a promising young violinist, suffers paralyzed hands. Hopeful that the condition will not be permanent, the mother has allowed Karl to believe his hands will soon be all right. As Karl now enters, the doctor has just told the mother that Karl will never be able to use his hands "in a hundred years".)

Doctor: . . . I'm leaving it up to you. He's your boy and you know best how to deal with him. (At the door.) I'll stop by on Friday to see how he is. If you need me before then, call me; otherwise I think it's better I didn't come. (Taking a step toward her.) And believe me, Mrs. Voros, we've done everything possible.

Mother: Thank you, Doctor. And I'll do it like you told me, not all at once. (The Doctor goes out and she walks back to the table to try to compose herself for the ordeal ahead. The bedroom door opens and a wheel-chair appears with Karl sitting in it, propelling it . . .)

Karl: Has the doctor gone? I thought I heard him talking. What kept him all this time? (Looks suspiciously at his mother.)

Out of her love and sympathy for the boy the mother is almost overcome with grief here at what the doctor has told her,

yet to keep from revealing the terrible truth to her son she must mask her true feelings and assume a calm, normal, even gay manner. Since pantomime—that is, facial expression, movement, and posture—is more readily accepted and believed, her true feeling, the one projected to the audience, will be expressed by that method. The voice will be used to express the false feeling, the one directed toward Karl. Care must be taken to keep the two feelings separate and distinct, for it is precisely such confusion here that confuses the audience and detracts from the scene. A good device to help insure this clear separation is to exaggerate or magnify the false feeling by speaking more loudly, more rapidly, and with an unnaturally higher pitch than usual.

Mother: Oh, he—we just got to talking and I didn't notice what time it was getting to be. What time is it, anyway?

Karl: Four-thirty, I guess, or later. That clock's never right. I haven't heard the whistle at the factory yet, so it can't be five. (Pause.) Give me an apple, mamma. (She hands him one.) Isn't there something about "an apple a day—" (He breaks off suddenly, realizing that his mother does not appreciate the joke. She turns her back to him.) Why, what's the matter, mamma?

Mother: Nothing. See, I'll leave these two on the table for you; the rest go into a strudel. (She starts for the kitchen.)

Karl: Come back, mamma. It isn't time to start supper yet. Talk to me. I've been sitting in there alone all day and now you go off and leave me the minute I come out here where you are.

Mother: For a little while then (She sits again.) But you mustn't get reckless, Karl. It might be a long time yet before you can do things around.

Karl: But it won't, mamma. (Eagerly.) Listen, the doctor told me today I'd be walking in a week; and by October my back will be as strong as it always was! (Mother tries to brighten at this news, but she cannot.)

Here, as in subsequent speeches, the Mother must be constantly and clearly revealing to the audience her grief and sympathy by facial expression, bodily attitude,

called attention to the play in several assemblies devoted to other matters primarily. Portions of the play itself were given at a "Teaser" in one longer assembly the day tickets went on sale. A miniature one-sheet newspaper called the Shangri-La News was handed out to the student body. Posters were placed in many of the shops and stores down in the city. Announcements were made in P. T. A. meetings and at lodge gatherings.

Educational Results

Increased interest in China.
Greater interest in analysis of the cultural satisfactions of life.

Watch for the staging of *SUN-UP* in the May issue.

and movement, and at the same time be preparing to react to Karl with words suggesting a totally different emotion and attitude.

Karl: What's wrong, mamma? Didn't you hear what I said? Just think, I can throw this thing away in a week! (Suddenly gloomy.) He didn't say anything about my hands, though. He just looked at them. (Suspiciously.) Did he tell you anything about—about when I can use them?

Mother: No, Karl. But you mustn't be impatient. Just rest and take it easy like he said. Why, in a week or two you'll be walking, and in a month you'll be, well, going on long walks. (She finishes lamely and Karl comprehends that she is withholding something.)

Karl (Looking at her steadily.): He did tell you, mamma. What was it?

Mother: Just that you are to be careful and not overdo—he couldn't say for sure just when—

Karl (Interrupting.): That's what you always say. It was something more this time, wasn't it? (Pause.) They—they won't be well by October?

Mother (Quickly.): Not exactly, Karl. He said it might be October. He couldn't tell when—but for you not to be disappointed if—

Karl (Intensely.): Don't try to make it easy for me, mamma. I want to know. They're my hands. It's my job, and I've got a right to know. Please tell me.

Mother (Sensing that he is in too excitable a mood to be told anything now.): There's nothing else to tell. He's coming again on Friday. Maybe by that time—

Karl (Wheeling himself away from her): But I've got to get these things off before October. The first concert's in November and I ought to be practicing now. I just can't sit here and wait! I've got to be working! I'm going to take off the bandages! (He tears at them viciously but his mother runs to him and stops it.)

Mother: Karl! What are you doing! You don't know what you might do to them! Please leave them alone and try to be patient!

Karl: Patient? How can I be patient when I have to sit here day after day in a wheel-chair, with my hands so tied up I can't even feed myself, and nobody telling me when I'll get any better? I've got to play, mamma! I want to feel the strings again under my fingers—and hear music—my music! Oh, damn it, why do you all lie to me? I thought maybe you understood! (His voice breaks and his mother drops to the floor by his side.)

Mother: Oh, Karl, don't! Listen! We can have music, your music, too! The record you made me last March for my birthday! We'll play it. Shut your eyes. We'll pretend it's you playing now! (She goes to the victrola and puts on a record. Karl raises his head slowly as the strains are heard.) Listen!

This speech and the accompanying action, of course for Karl's benefit and forced on the Mother's part, should be lively, enthusiastic, and gay—masking the real emotion which she feels and the one which she reveals to the audience during Karl's following speech. To add still greater emphasis she might pause half way to the door, turn for one more look at Karl, and break into silent sobbing as she exits. If the entire scene is executed properly, there should be no mistake on the part of the audience about the struggle through which the Mother has passed.

Karl: Yes—yes, I can feel—feel—feel the bow—the strings— (He extends his hands stiffly in front of him as he listens. His mother scarcely able to bear the sight, tiptoes to the kitchen door.)

* *Sonata, Eroica*, by Nellie McCaslin. Published by One Act Play Magazine, 8 Arlington St., Boston, Mass.

Publicity

Three weeks before the play, a dance was given on the theme, *Mandarin Moon*. Two weeks before the date, a contest was opened through the English classes for the best answer in 24 words or less to the question, "Would you accept a one-way ticket to Shangri-La in the Valley of the Blue Moon?" One week before the opening date, we gave out to all the boys two-inch diameter blue paper moons, bearing the question: "How about a date at Shangri-La in the Valley of the Blue Moon?" The girls were handed blue new moons with the reply in white letters: "It's a date, February 11 and 12." There were costumes on exhibition in some of the glass cases in the lower hallway and short stunts

The Technician's Roundtable

Conducted by A. S. GILLETTE

Technical Director, University Theatre, State University of Iowa, Iowa City, Iowa

QUESTION: Have you any ideas how we might make the funeral urns needed for a production of Elizabeth McFadden's *Double Door*? It is impossible for us to obtain them in our community.

Answer: This question was solved so cleverly by one of our readers that I should like to pass this information on to those of you who may be considering a production of this play. The following is an extraction from the letter of Elmer S. Crowley of Idaho Falls, Idaho, who with two members of his stage crew made the urns used in their production. "First, we took a one-gallon jug and broke the handle off close to the neck. This jug formed the body of the urn. Next a base was constructed by nailing three round one-inch pieces together and tapering them almost in the form of a cone. In the center of this base was drilled a hole approximately the same size as the neck of the gallon jug. Then, by inverting the jug and thrusting the neck into the base, the urn began to take shape. (The neck of the jug was wrapped with tape to insure a snug fit.) The handles, or ears, were cut from one-inch lumber and glued to the sides. The top of the urn simply consisted of a chandelier mounting we salvaged from the junk heap. This top could be cut from one-inch lumber if necessary. A coat of gilt paint finished the job and the urn was ready to be placed in the wall niche. Since the play calls for two urns we had only to construct a second in the same fashion." We all extend to Mr. Crowley our thanks and appreciation for the time and consideration required to pass this information on to others.

QUESTION: Is there some way that one can improvise a lathe for turning and shaping the edges of wooden disks? The need for a lathe is so infrequent that we do not plan to include one in our power tool equipment which at the present consists of a band saw, circular saw and a drill press.

Answer: With very little trouble and with the material that is most likely already in your shop your drill press can be converted to do this type of work. A collet chuck must be fitted to the spindle of your press in place of the Jacobs' chuck which would have a tendency to fly off the spindle in this operation. Cut the head from a $\frac{3}{8}$ " or $\frac{1}{2}$ "x3" machine bolt and insert the unthreaded end of the bolt into the chuck, allowing just enough of the bolt to project through the disk of wood so that when the washer and nut are threaded on the disk will be held firmly between them and the bottom of the chuck. The hole drilled in the disk should be a tight

fit on the bolt to prevent unnecessary play or wobble. A tool rest must be improvised that can be bolted to the drill press table. This can be made with a $\frac{3}{8}$ "x4 $\frac{1}{2}$ " carriage or machine bolt and a piece of 2"x2" about 3 $\frac{3}{4}$ " long. Drill a $\frac{9}{16}$ " hole through the length of the 2"x2" and bolt this on end through one of the slots on the press table; tighten with a wing nut. Adjust the tool rest to within $\frac{1}{4}$ " of the outer edge of the disk you propose to shape. Use regulation wood-turning chisels. Adjust the press for a moderate speed until the work has been turned up. We have used this makeshift lathe for turning sheaves to a given diameter for various experiments and for building up the bases and tops of vases or urns such as those suggested by Mr. Crowley.

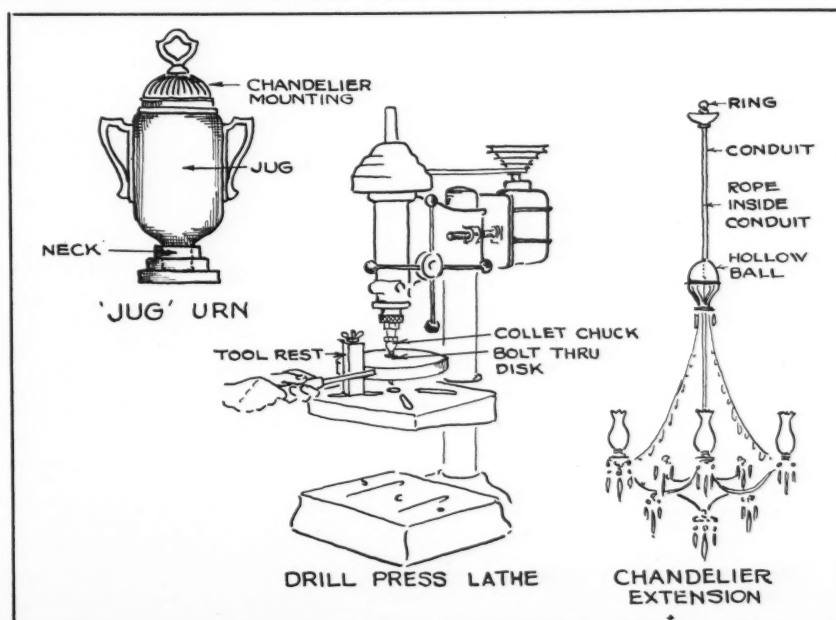
QUESTION: Our theatre was given a very nice crystal chandelier that we would like to use in our production of *Ah Wilderness* but the supports by which it is suspended from the ceiling are so short that when it is pulled up to the ceiling only a fraction of the audience can see it below the teaser. Is there some way an extension could be added without damaging the chandelier?

Answer: Check your sight lines to determine how long the extension must be. The extension may be the supports taken from another chandelier or sections of light conduits or even gas pipe, provided they look well with the general design of the chandelier. The junction between the extension and support can be concealed by a hollow ball or cone taken from other light fixtures or they may be made of wood if nothing else satisfactory can be found. The line by which the chandelier will be supported can usually be concealed by running it inside the pipe and tying it off to the top of the regular support. Since it will be necessary to take down the chandelier when the other two settings are used it is well to support the chandelier with a separate line that is in-

dependent of the ceiling. Attach this line to a batten of your counterweight system that is over the spot where the chandelier is to hang, allow the line to pass through a small slit in the ceiling canvas. A harness hook on the free end of the line will eliminate the need of tying it to the chandelier each time it is raised or lowered.

QUESTION: We have a set of scenery that has been repainted so many times that the flats are becoming excessively heavy and the paint is beginning to peel off. Is there some way this paint can be removed from the canvas so we could start over again?

Answer: You should have no trouble washing off the layers of scene paint from your scenery. It's a very messy job and the first requirement is having a place where this may be done without stopping up drains or ruining the floor. If the weather will permit you to work out of doors you should find this ideal. Turn the flats over on their sides and stand them on edge so that they rest at a slight angle. It is highly desirable to have the flats nailed to a supporting frame that has been built for this purpose as this will help prevent the flat frames from warping as the canvas dries out. Soften the paint by applying hot water with a large brush or a broom, scrubbing the canvas as the water is applied. Several applications of water applied in this manner will remove most of the paint. It may be necessary to scrape some of the paint with a wide-bladed putty knife or similar tool—practically anything will do just so long as the edge is not sharp enough to cut the canvas. Be careful not to scrub too hard or apply too much hot water to the canvas where it has been glued and tacked to the frames as there is danger of softening up the glue here which would result in the canvas coming off the frame. It is a wise precaution to make sure that the canvas has been tacked to the frames as well as glued before you start.



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Make-up For the High School Theatre

By PROF. RAY E. HOLCOMBE

Department of Drama, Ithaca College, Ithaca, N. Y.

Questions pertaining to your problems on make-up are welcomed by Prof. Holcombe. Enclose a stamped, self-addressed envelope with your letter.



Question: How can I make crepe hair sideburns that do not look to be "stuck on"?—G.B.C.

Question: In play requiring beards, moustaches, etc., I find that there is not enough time to do a good job on all make-ups. Can you suggest some shortcuts?—K. B.

Question: Can a wig be made of crepe hair?—D. V.

Question: Is there any way to utilize crepe hair for making up women characters?—F. H.

Sideburns

SIDEBURNS are used to add a more mature-looking frame to the face. They can add a very satisfactory touch to the make-up, if properly applied. I'm sure that you have seen many a make-up such as that pictured as (A) in the sketch shown on this page. The short patch of hair has been applied at the point where the boy's own sideburns end. Then, when the spirit gun dries, there is some contraction and a tell-tale light slit shows up the crepe hair patch as an island of crepe hair unrelated to the natural hair. Sketch (A) illustrates the wrong method.

In sketch (B) note that the crepe hair begins far forward on the scalp just at the line of the hair above the eye. The applied hair blends with the natural hair and presents an unbroken line. The piece of hair used (as shown at the side of sketch B) starts with a few wisps at the top, and widens out to the desired width just at the point where the natural hair ends. Spirit gum should be applied at the outer limit of the air-line above the eye, then it should follow down into a wider path just by the ear. The crepe hair can be combed right into the natural hair and can be touched up with dark brown or black mascara which may be brushed onto the area to make it blend. In making up high school boys, I have found this procedure an invaluable one,

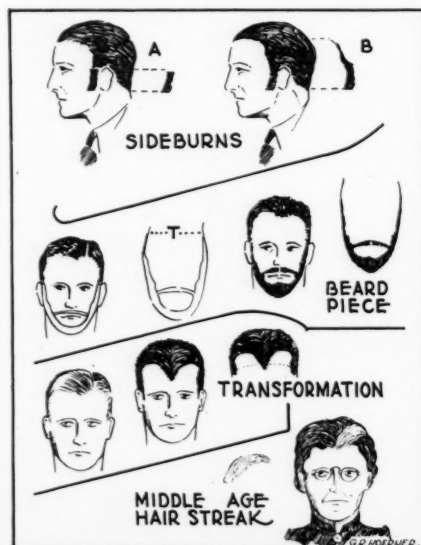
since often the hair is too thin at the temples, and the "patch" method is disastrous.

The Beard Piece

The high school directors who have tried the "beard piece" have told me repeatedly that it's the most valuable make-up process they've known, and, confidentially, we have used it for make-ups in all our major productions at the college.

Its advantages are these:

1. It is made up before dress rehearsal night comes around, and, therefore, it takes even less time to make up a bearded character than it does for a straight.
2. It can be removed after dress rehearsal and used again and again.
3. It can be made to look very natural.
4. It can be made by anyone fairly proficient at handling crepe hair, and it can be applied by one practically unskilled in make-up.



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GLENN HUGHES, Executive Director

Drawing 3 shows the foundation piece cut to cover the area where the hair is desired. For the foundation, one can use gauze, cheese cloth, or any cloth with large pores. Cut it out in the shape of an inverted A as shown in figure 4. Sew on some ties shown by the letter T. These should be long enough so that they can be tied together underneath the wig or hat used. If no wig or hat is used, omit the ties. Now, paint the areas of the face with spirit gum and stick down the gauze. Then, put more spirit gum over the gauze; wait until the spirit gum gets "chewing-gum-tacky" and affix the crepe hair beard and moustache to the gauze. When the spirit gum has become thoroughly dry, the beard-piece may be removed by carefully lifting the gauze. With reasonable care, this beard piece (fig. 6) is ready for your dress rehearsal and several performances with no extra work but an application of spirit gum to set it in place again.

The Transformation

Entire wigs made of crepe hair are usually quite impractical. However, I have found crepe hair transformations quite successful at times. Straightened crepe hair should be laid out in a thin layer so that it covers an area about 8"x11". Care must be taken that hairs are as nearly unbroken as possible for the eleven inches. Using the 8" side as the front, cut a curving *m* in the front to correspond roughly to the one shown in drawings 8 and 9; or, make a shallow inverted crescent if no widow's peak is desired. Now, apply spirit gum all along in front of the hair line. Carefully apply the hair ends to the spirit gum and lift the veil of hair over onto the top of the head. Bind the front of the forehead tightly with a band of cloth, and cautiously brush the crepe hair onto the head. Trim at the sides, and in back, if necessary.

Middle Age Hair Streak

In the bottom-most drawing, an application of the transformation principle is shown. In the case, a wisp of white hair is affixed by applying spirit gum just in front of the hair line, and the wisp is then brushed into the waves of the natural hair. This may be done with either men's or women's make-ups.

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On the High School Stage

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Mission, Texas

A REORGANIZED and re-vitalized dramatics program has been established this season at the Mission High School (Troupe No. 85) under the direction of Miss Opal Wallace. School authorities are cooperating in this work and plans are now under way to expand the speech and dramatics program next season. New equipment for the stage is being provided, and better plays are being given under Miss Wallace's direction. Among the plays scheduled for the spring program are *Captain Applejack*, produced by the dramatics club, and *Professor, How Could You?* given by the Senior Class. Both productions are under the direction of Miss Wallace. In February the Thespian Troupe was re-established with ten new members. Officers for the troupe are Dixie Lee Goble, president; Eugene Talley, vice president; Birdie Daniel, secretary; Javonne Jewett, treasurer; and Nannette Reed, clerk. As their first effort, Thespians have undertaken the production of *The Crown of Thorns* to be given at the Methodist Church on Easter Sunday.

Fairfield, Iowa

THESPIAN Troupe No. 544 of the Fairfield High School was recently organized under the sponsorship of the speech instructor, Miss

Mary Hope Humphrey. Twenty-six charter members were admitted on January 11. Earlier in the season the major production, *Our Town*, was presented by the dramatics classes. On Armistice Day a World War I pageant was given by the freshmen and sophomore classes. The Speech and Music Departments produced a musical play for the Christmas season. Early in February a patriotic play was staged with all members of the Junior Class appearing in the production. The spring production program calls for the Senior Class play and an All-Thespian play. Besides sponsoring the dramatics program, Thespians also sponsor an occasional social event.

Cicero, Ill.

DRAMATICS activities for the spring semester at the J. Sterling Morton High School (Troupe 309) opened with the production of the pageant, *We Did It Before*, on February 10. The pageant was produced by the Morton Dramatic Association for the Social Science Department. February also saw the production of three one-act plays. Plans are now being made for the Senior Class play, *Far Away Hills*, scheduled for May 21. All dramatics activities are directed by Miss Helen G. Todd, who also serves as Thespian Troupe Sponsor.—*Ruth Coggeshall, Secretary.*

Minerva, Ohio

MR. DONALD L. BARBE Troupe Sponsor and dramatics director at the Minerva High School reports the organization of the "Victory Corps Players" in his dramatics club of over one hundred members. The Players have as their objective the production of programs for the education and entertainment of the people of Minerva in the war effort. Net proceeds from the programs are given to war-time relief organizations. The group consists of some forty students who plan, act and produce the programs, with Thespian student-directors doing all the preliminary work. Early in March Mr. Barbe and his dramatics students were hosts to a district play contest. A formal initiation of new members was held before the entire student body in February, with Prof. E. Turner Stump of Kent State University as the guest speaker.

Delaware, Ohio

"THINGS are humming here, and interest in dramatics seems to be growing by leaps and bounds," reports Miss Josephine Wible, dramatics director and Troupe Sponsor at the Willis High School. Dramatics for the spring semester got under way with a program of four one-act plays, *Happy Journey*, *The Valiant*, *A Matter of Choice*, and *Eternal Life*. Three of the plays were student-directed. *Eternal Life* will be entered in the one-act play contest sponsored by the Ohio High School Speech League.

Moundville, W. Va.

ABUSY and highly successful season is being enjoyed by members of Thespian Troupe 299 at the Moundville High School. Thespians are providing entertainment for many outside groups, as well as for the school program. Activities of this nature so far this season have

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Amount Previously Reported.....	\$1,609.77
Barrymore Troupe No. 455, Benton Harbor (Mich.) High School. Margaret L. Meyn, Sponsor.....	3.00
Troupe No. 309, J. Sterling Morton High School, Cicero, Ill. Helen G. Todd, Sponsor.....	5.00
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Troupe No. 226, Washington Irving High School, Clarksburg, W. Va. Lillie Mae Bauer, Sponsor.....	45.00
Troupe No. 84, Princeton, W. Va., High School. Irene R. Norris, Sponsor.....	2.20
Total contributions as of February 15, 1943.....	\$2,241.27

included appearances before the Junior Arts Club, the Women's Club, and two churches. Thespians are also writing letters regularly to members in the armed forces of the United States. Major production for this season include *June Mad*, the Senior Class play given on December 3, a program of three one-acts staged by Thespians on January 22, and the Junior Class play which will be presented in April. Thespians also witnessed a performance of the play, *Watch On The Rhine*, as part of the fall semester's program. The dramatics program is under the general direction of Miss Daisy Watkins.—William Parker, President.

Mt. St. Joseph, Ohio

TEN new members were admitted to membership in Troupe 530 at the Mount St. Joseph Academy at an impressive ceremony held on February 10, with Sister Carita directing. The ceremony, held in observance of National Drama Week, conferred membership upon Janet Austing, Rosemary Olberding, Rita Levy, Marianne Stevens, Vera Korb, Patricia Powell, Vivian Richter, Susan Haake, Mary Lou Peters and Lois Richter. The publication of Troupe paper, *Maskings*, was also a contribution to National Drama Week. The first major dramatic event of the spring term was an operetta given on March 7.

Plentywood, Mont.

SIXTEEN new members received the Thespian pledge at an induction ceremony held in the Plentywood High School on February 3, with Miss E. Winifred Ogrande directing. The ceremony was originally scheduled for January 20 but a severe snow storm forced its postponement. Among the students in charge were officers William Johnston, Hazel Paul and Wilma Oksendahl. At the business meeting which followed, the troupe agreed to present an evening of one-act plays, with net proceeds donated to the Stage Door Canteen Fund.

Wichita, Kan.

MEMBERS of the dramatics classes and Thespian Troupe No. 136 were responsible for the production of *Sixteen In August*, given on November 23 at the Wichita North

High School, with Miss Evelyn H. Clark directing. The same groups were responsible for the production of the second major play of the year, *The Miracle*, staged on March 19. The third play of the year, *Cap and Gown*, will be produced in April. Among the one-act plays staged recently are *Little Brother Sherlock* and *Fiat Lux*. The dramatics program is under the direction of Miss Clark.

East Aurora, N. Y.

AMONG the latest dramatics activities to be reported by Troupe No. 515 of the East Aurora High School are four performances of *Why the Chimes Rang* given during the Christmas season, and the production of an original Nativity program, with Miss Dorothy Dillon as supervisor. Thespians were extremely well pleased with a performance of *Why the Chimes Rang* before the local Kiwanis Club. Early in February, "Drama Week For Defense" was observed in place of National Drama Week. The program included the performance of *A Birthday Present For Lincoln* and *Submerged* before the school assembly. The latter was supervised by Miss Millicent Grimes and directed by student Chester Schwab. Three-fourths of the net proceeds of these performances were contributed to the Stage Door Canteen Fund. The week's program closed with an impressive ceremony at which time seventeen students were given the Thespian pledge. Mrs. Walter Woodin has had general supervision of the dramatics program at this school.

Eagle Grove, Iowa

"WE held our formal Thespian installation on February 1," reports Miss Dorothy N. Cook, dramatics director at the Eagle Grove High School. "After a four-course banquet in the Home Economics room with lace tablecloths, yellow and blue candles, and yellow roses, we went to the music room for the installation. We used the long ceremony very effectively. The room was dark except for the seven candles in a T-shaped holder and the flashlights used to illumine the faces. A yellow rose was presented to each initiate at the close of the ceremony." Fifteen students became charter members of Troupe No. 543 under Miss Cook's direction.

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Reviews appearing in this department aim to help our readers keep up with recent books and plays. The opinions expressed are those of the reviewer only. Mention of a book or play in this department does not necessarily mean that such a publication is recommended by THE HIGH SCHOOL THESPIAN.

Dramatists Play Service, Inc., 6 East 39th Street, New York, N. Y.

Legend of Camille, a play in one-act, by Charles George. 5 w. Royalty, \$5. Based upon the famous play, *Camille*, by Alexandre Dumas the younger, this adaptation succeeds well in telling the tragic story of Camille in a single act. We see Camille and a few of her close friends just before her death in a garret in Paris. Dramatic students will find this excellent material for acting. The play has excellent possibilities for drama festivals and assembly programs.—E. E. Strong.

The Northwestern Press, 2200 Park Avenue, Minneapolis, Minn.

The Gay Goose, a comedy in three acts, by Edwin Scribner. 5 m., 7 w. Royalty, \$10. The *Gay Goose* is a roadside resort which has changed management. Vincent Binney, a professor of psychology, is the new owner, and he visits the *Gay Goose*. At the same time he is there, a noted criminal stops for the night. The famed shooter has his gang posted. Professor Binney is mistaken for the hunted man and feigns the part. This play gives a new slant on the detective story and provides humor as well. Nothing objectionable. One set.—Rachel McCarty.

Professor Theodore, a comedy in three acts, by Dana Thomas. 5 m., 6 w. Royalty, \$25. The play concerns a studious young man who abhors capitalism and suddenly finds himself heir to a fortune. Theodore receives more money because he uses certain cigarettes. The ensuing complications are difficult. He gives \$1000 to help a woman establish a home, only to discover that she dyes her hair and plans to be married. There is a clever love story, and Theodore realizes that he can spend his money wisely. One stage set. Thought-provoking.—Rachel McCarty.

Samuel French, 25 West 45th St., New York.

Her First Flame, a comedy in three acts, by James Reach. 5 m., 9 w., extras. One interior. Royalty, \$10. If it hadn't been for his young daughter, Genevieve, Chief of Police Terry would have lost his job, but Genevieve is not one to take defeat. She plans a party on her 16½ birthday so she and her sleuthing "Irresistables" can trap the clever society thief who has outwitted the whole community. This fast moving play is particularly suited to young people, as all but three characters are in the teen age.—Elmer S. Crowley.

Three Dots and a Dash, a melodramatic farce in three acts, by Tom Taggart. 4 m., 7 w., extras. Royalty, \$10. Peter and Polly Piper plan to spend their honeymoon in the New York apartment of an absent friend, but little do they know what lies ahead. Unwittingly, they find themselves in the headquarters of Major Von Ulm, arch German spy. Starting with the strange disappearance of their rich Aunt Emma who has come along on the trip, things begin to happen. Timely and filled with action, this play holds interest and suspense until the final curtain.—Elmer S. Crowley.

War Correspondent, a comedy melodrama in three acts, by James Reach. 5 m., 5 w. Royalty, \$10. Home from duties abroad comes young Steve Cartwright, famous war correspondent. At his former boarding place he encounters a spy ring which he seemingly joins, but

only in an effort to thwart their plans. Almost in the traditional "cop and robber" style, the events lead melodramatically to the capture of the spies. Love and patriotism win out. Suitable for high schools.—Elmer S. Crowley.

Walter Baker Co., 179 Tremont Street, Boston, Mass.

Send Out Thy Light, a dramatic service of worship, one act, by Dorothy Clarke Wilson. Eleven speaking parts, groups of children, young people, and voices. No royalty. A symbolical play which strikes at the heart of religion. The Church of the Present reviews its successes and failures, and asks the Church of the Future: "Will you succeed where I have failed?"—Marian Stuart.

The Dramatic Publishing Co., 59 East Van Buren St., Chicago, Ill.

The Ladies Discover America, a one-act play, by Anne Coulter Martens. 8 w. Non-royalty. A group of complacent women are given a timely lesson on sacrifice for the war effort. Recommended for assembly. Easy to stage.—E. E. Strong.

The Girl From Brazil, a play in one-act, by Anne Coulter Martens. 7 w. Non-royalty. This is a well drawn comedy on the good neighbor theme. The Holmes family is given convincing proof that the people of Latin America are cultured and civilized. A recommended playlet for the junior and senior high school.—E. E. Strong.

Miracle at Dublin Gulch, a comedy in one act, by Robert Finch. 4 m., 4 w. Royalty, \$5. Setting, a general store interior in small Montana town. A play with a western flavor and western atmosphere. It combines superstition with reality. Offers opportunity for good character parts.—Kari Natalie Reed.

I'm A Fool, a comedy in one act, dramatized from Sherwood Anderson's story, by Christopher Sergel. 4 m., 4 w. Royalty, \$10 if admission is charged or \$5 if no admission is charged. A different play. George, a stablehand, tells the audience that he made a mistake when he pretended to be a wealthy owner of a horse farm. The play is the story of George's experience giving a girl a tip on a horse that won the race. Racetrack bleachers face the audience and sound effects give the atmosphere.—Rachel McCarty.

Mrs. Miniver, a play in three acts, dramatized from Jan Struther's novel, by Christopher Sergel. 6 m., 8 w. Royalty, \$25. Like the novel and the motion picture, the play has great charm and beauty of character. The speeches are short and natural with frequent humor but entirely free from slang and cheap theatrical tricks. This play has a real message for the discerning and would make an excellent choice for intelligent and sensitive student actors. While it carries all the serious undertones of war, it is not a tragedy. Only one interior setting is required.—Mary Ella Bovee.

Shiny Nose, a comedy in three acts, by Christopher Sergel. 4 m., 6 w. Royalty, \$10 to \$25. This is a racey comedy of college romance, full of gaiety and gags. There are some especially good parts for girls. It is a play that should prove popular both with audience and actors, as it is light and full of fun, yet plausible in plot and situation. It deals with the universal problem of youthful engagements. The single setting is a living-room scene.—Mary Ella Bovee.

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This comedy of youth by the authors of *June Mad* is the mirthful story of Susan Blake and her hectic experiences as assistant editor of the school paper. Cloth, \$1.50; paper, 75c. (Royalty, \$25.00.)

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BOB JONES COLLEGE stresses a practical Christian philosophy which equips young men and young women to meet successfully the emergencies of life.

BOB JONES COLLEGE offers individual personal attention which meets the needs and trains the talents of the individual student.

BOB JONES COLLEGE emphasizes the artistic and cultural and develops personality through training in these fields.



VOICE, PIANO, VIOLIN,
PIPE ORGAN, SPEECH,
AND ART WITHOUT AD-
DITIONAL COST ABOVE
REGULAR ACADEMIC
TUITION.



If you can attend college for only one or two years before entering the service of your country, we strongly advise your coming to Bob Jones College for this year or two of character preparation and intellectual and spiritual training so essential now.

If you are still in high school we advise you to come to Bob Jones College Academy (a four-year, fully-accredited high school) for educational and Christian training before you enter upon your military service.

Bob Jones College offers a wide variety of courses leading to Bachelor of Arts and Bachelor of Science degrees, and in the Graduate School of Religion courses leading to the Master of Arts degree. Beginning with the school year 1943-44, courses leading to the Doctor of Philosophy degree will also be offered in the field of religion. Bob Jones College has high scholastic standards. It also stands without apology for the "old-time religion" and for the absolute authority of the Bible.

FOR DETAILED INFORMATION WRITE

DR. BOB JONES, JR.

BOB JONES COLLEGE

CLEVELAND, TENNESSEE